

# DANCES OF THE PEOPLE

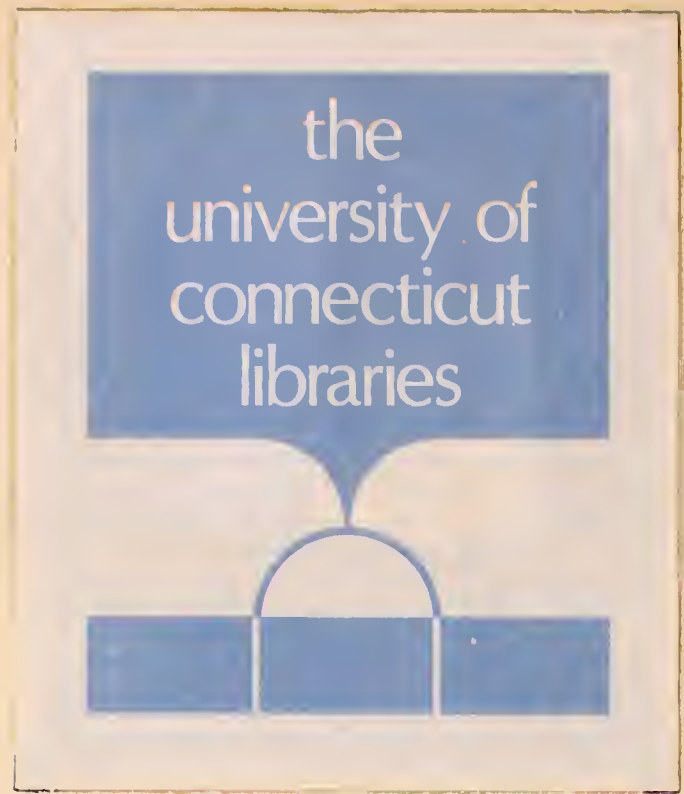
A SECOND VOLUME OF FOLK-DANCES & SINGING GAMES



*Collected & Described*  
By ELIZABETH BURCHENAL

Price, \$3.50  
(In U. S. A.)

G. SCHIRMER, INC.  
New York



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NORWEGIAN FOLK-DANCERS  
Costumes of Telemark

# DANCES OF THE PEOPLE

A SECOND VOLUME OF  
FOLK-DANCES AND SINGING GAMES

CONTAINING

TWENTY-EIGHT FOLK-DANCES

OF

The UNITED STATES, IRELAND, ENGLAND, SCOTLAND,  
NORWAY, SWEDEN, DENMARK, FINLAND,  
GERMANY, and SWITZERLAND

WITH THE MUSIC, FULL DIRECTIONS FOR PERFORMANCE,  
AND NUMEROUS ILLUSTRATIONS

COLLECTED AND DESCRIBED

BY

ELIZABETH BURCHENAL, B.A.

President American Folk-Dance Society; United States Member International Commission on Folk-Arts; Executive Chairman National Committee on Folk-Arts of the United States; Author: "American Country Dances," "Folk-Dances and Singing Games," "Folk-Dances from Old Homelands," "Folk-Dances of Denmark," "Folk-Dances of Finland," "National Dances of Ireland," etc., etc.

*Newly Illustrated and Revised Edition*

G. SCHIRMER, INC., NEW YORK

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# INTRODUCTION

Action, skill, and expression of personality through rhythm, are as necessary to the well-being of the human race as food, clothing, and shelter. Races throughout history have created their own songs and dances. They have developed activities which enrich and adorn every-day existence in the long winters or shut-in seasons and find expression in their play-periods and festivals.

These folk-dances and songs of the people, together with the plastic and decorative folk-arts, are as much a part of their common culture as their folk-customs, legends, and literature. By sharing these common activities, they learn to become less conscious of their differences and more conscious of their common humanity and destiny.

This collection of Dances of the People by Elizabeth Burchenal brings to us the best cultural heritage of the peoples of the world as expressed in their dances and singing games. The folk-expression of the older civilizations of England, Scotland, Ireland, Norway, Finland, Denmark, Sweden, Germany, and Switzerland, is used in the construction of the newer culture in America.

As America approaches her age of leisure for the masses, it would seem inevitable that there should develop an increased interest in all the folk-arts. By sharing their common joys and forms of expression raised to the plane of art, people will give significance and satisfaction to their lives. Too often, in the past, art has been thought of as something exclusive reserved for the favored few. The simpler arts of companionship, worship, dance, and song, which really belong to all the people, are much more important in the life of the nation.

Miss Burchenal has been the pioneer influence in the transplanting of the folk-dance expression of other lands to America. Hers has been the pioneer influence in helping thousands of school children and adults to learn the dances and to get the greatest enjoyment out of their performance. Miss Burchenal has an unusual gift for understanding different peoples, and she has had many opportunities to share with them the art of companionship in their home communities. Through continual research and experimentation she has winnowed out from the mass of material available the type of folk-dances most suited to American needs.

In the course of her travels and research in Europe extending over many years, Miss Burchenal has formed a network of friendly relationships. She is the United States member of the International Commission on Folk-Arts, which has been established as an organ of the League of Nations. Through her work in the United States section of the Commission, which she organized in 1929, a constructive part is being taken by this country in the organized world movement for the study and preservation of the folk-arts of all countries.

In her numerous publications of folk-dances, Miss Burchenal has been able to gather the dances and to reduce them to the printed page so that the directions would be simple and understandable enough to be carried out even by those who have never seen the dances performed. In addition, through lectures and demonstrations, she has inspired many thousands of teachers and leaders throughout the country to introduce the folk-dances in their local communities. As director of the American Folk-Dance Society, since its organization in 1916, Miss Burchenal has been the leader in the study and preservation of the folk-dances which are native to this country and mark a truly American folk-expression.

Miss Burchenal's contribution to the development of the folk-dance movement in America is significant because of its unique character; the high plane upon which it has been maintained; its close coördination with the educational and recreational forces of the country; its immediate contribution to one of the pressing needs of the hour—the need for constructive recreation which will minister to the health, vigor, and happiness of the American people. The peculiar nature of the world we live in—the speeding up of life, the concentration of industry and living quarters, the struggle for new values and ethical standards, has placed an immense strain upon this generation. The movement by the American people toward more adequate facilities for recreation which conserve vitality and promote enjoyment of life, is one of the most significant social trends of recent times. The recognition of the importance of leisure and health will be followed gradually by a nationwide development of socialized recreation, supported from public funds as are other community enterprises such as parks and schools.

Folk-dancing, because it supplies satisfaction and release of the spirit as well as needed muscular activity and wholesome companionship in which all members of the family or community group can take part, will come to occupy an increasingly important place in the recreation program of America. It will utilize all the community resources for the enrichment of life, and appeal to many types of people: people who sense beauty in rhythm; people who love music or color or form; people who have civic insight or spiritual gifts, who would find satisfaction in placing their talents and their wealth in enterprises which add to the happiness and well-being of the human race. The best development of folk-dancing will come through the neighborhood schools and churches, through the teachers' colleges, boys' and girls' clubs, and the newer type of community center. It will develop leaders who understand that to enjoy leisure, people must have more of what L. P. Jacks terms "leisure-craft," since skill is an essential accompaniment of worthwhile leisure.

JOY ELMER MORGAN,

Editor, *Journal of the National Educational Association.*

WASHINGTON, D. C.



# GENERAL INDEX

	PAGE
BESENTANZ (German).....	73
BLACK NAG (English).....	17
BLEKING (Swedish).....	44
BROOM DANCE (German).....	73
CIRCLE, THE (United States).....	2
CLAP DANCE (Swedish).....	31
"COME, LET US BE JOYFUL" (German).....	71
COR NA SIDHEOG (Irish).....	27
COR SEISIR (Irish).....	27
CRESTED HEN, THE (Danish).....	59
DEN TOPPEDE HONE (Danish).....	59
DROPS OF BRANDY (Scottish).....	7
FAIRY REEL (Irish).....	27
FEIAR (Norwegian).....	50
FIRETUR (Danish).....	61
FOUR DANCE (Danish).....	61
"FREUT EUCH DES LEBENS" (German).....	71
"GAH VON MI" (German).....	75
"GO FROM ME" (German).....	75
GOTLANDS QUADRILLE (Swedish).....	33
GRANDMOTHER'S DANCE (Swiss).....	77
"GROSSMUTTER WILL TANZEN" (Swiss).....	77
GUSTAF'S SKOAL (Swedish).....	48
HORNSPIPE (English).....	19
IRISH WASHERWOMAN (Irish).....	24
KERRY DANCE (Irish).....	24
KLAPPDANS (Swedish).....	31
NET DRAGGING (Finnish).....	58
NOUTAN REPIÄNEN (Finnish).....	58
OUR LITTLE GIRLS (Swedish).....	46
REINLENDAR (Norwegian).....	54
RIBBON DANCE (English).....	22
RINNCE CHIARRAIGH (Irish).....	24
RINNCE FADA (Irish).....	24
SEVEN JUMPS (Danish).....	66
SEVEN JUMPS (German).....	70
SEVEN PRETTY GIRLS (Swedish).....	43
SIEBEN SPRÜNGE (German).....	70
SIX-HAND REEL (Irish).....	27
STRIP THE WILLOW (Scottish).....	7
SWORD DANCE (Scottish).....	9
SYVSPRING (Danish).....	66
TANTOLI (Swedish).....	39
THREE MEN'S POLSKA (Swedish).....	40
THREE MEN'S REEL (Danish).....	64
TREKARLSPOLSKA (Swedish).....	40
TRE MANDS REEL (Danish).....	64
UNCLE STEVE'S FAVORITE (United States).....	2
WE'RE ON THE ROAD TO BOSTON (United States).....	4



# SPECIAL INDEX

AMERICAN (United States)	PAGE	IRISH	PAGE
The Circle.....	2	Cor Na Sidheog (Fairy Reel).....	27
		Cor Seisir (Six-Hand Reel).....	27
		Rinnce Chiarraigh (Kerry Dance).....	24
		Rinnce Fada.....	24
DANISH		NORWEGIAN	
Den Toppede Hone (The Crested Hen).....	59	Feiar.....	50
Firetur (Four Dance).....	61	Reinlendar (Rheinlander).....	54
Tre Mands Reel (Three Men's Reel).....	64		
Syvspring (Seven Jumps).....	66	SCOTTISH	
ENGLISH		Strip the Willow.....	7
Black Nag.....	17	Sword Dance.....	9
Hornpipe.....	19		
Ribbon Dance.....	22	SWEDISH	
FINNISH		Bleking.....	44
Noutan Repiänen (Net Dragging).....	58	Gotlands Quadrille.....	33
		Gustaf's Skoal.....	48
GERMAN		Klappdans (Clap Dance).....	31
Besentanz (Broom Dance).....	73	Our Little Girls.....	46
"Freut euch des Lebens" ("Come, let us be joyful").....	71	Seven Pretty Girls.....	43
"Gah von mi" ("Go from me").....	75	Tantoli.....	39
Sieben Sprünge (Seven Jumps).....	70	Trekarlspolska (Three Men's Polska).....	40
		SWISS	
		"Grossmutter will tanzen" (Grandmother's Dance).....	77

# CLASSIFIED INDEX

(Each list arranged in order of difficulty)

## DANCES ESPECIALLY SUITABLE FOR SMALL CHILDREN

Our Little Girls (Swedish Singing Game)....	46	Broom Dance (German Singing Game).....	73
Seven Jumps (Danish and German).....	70	"Come, let us be joyful" (German Singing Game).....	71
Seven Pretty Girls (Swedish Singing Game)..	43	"Go from me" (German Singing Game)....	75
Gustaf's Skoal (Swedish Singing Game)....	48	Grandmother's Dance (Swiss Singing Game)..	77
Bleking (Swedish).....	44		

## DANCES ESPECIALLY SUITABLE FOR OLDER GIRLS AND BOYS

All of the preceding list and, in addition the following:

Net Dragging (Finnish).....	58	Reinlendar (Norwegian).....	54
Strip the Willow (Scottish).....	7	Fairy Reel (Irish).....	27
The Circle (United States).....	2	Three Men's Polska (Swedish).....	40
Crested Hen (Danish).....	59	Hornpipe (English).....	19
Black Nag (English).....	17	Three Men's Reel (Danish).....	64
Ribbon Dance (English).....	22	Gotlands Quadrille (Swedish).....	33
Tantoli (Swedish).....	39	Four Dance (Danish).....	61
Feiar (Norwegian).....	50	Sword Dance (Scottish).....	9

## DANCES ESPECIALLY SUITABLE FOR MEN OR BOYS

Crested Hen (Danish).....	59	Hornpipe (English Sailors').....	19
Seven Jumps (Danish and German).....	66	Sword Dance (Scottish).....	9

## DANCES ESPECIALLY SUITABLE FOR ADULTS (Men and Women together)

	PAGE		PAGE
"Come, let us be joyful" (German) . . . . .	71	Broom Dance (German) . . . . .	73
Clap Dance (Swedish) . . . . .	31	The Circle (United States) . . . . .	2
Strip the Willow (Scottish) . . . . .	7	Ribbon Dance (English) . . . . .	22
Crested Hen (Danish) . . . . .	59	Feiar (Norwegian) . . . . .	50
Tantoli (Swedish) . . . . .	39	Black Nag (English) . . . . .	17
Net Dragging (Finnish) . . . . .	58	Reinlendar (Norwegian) . . . . .	54
Gustaf's Skoal (Swedish) . . . . .	48	Rinnce Fada (Irish) . . . . .	24

## DANCES SUITABLE FOR DANCING ON THE GREEN

Our Little Girls (Swedish) . . . . .	46	Seven Jumps (Danish and German) . . . . .	66
Crested Hen (Danish) . . . . .	59	Strip the Willow (Scottish) . . . . .	7
"Go from me" (German) . . . . .	75	The Circle (United States) . . . . .	2
Grandmother's Dance (Swiss) . . . . .	77	Ribbon Dance (English) . . . . .	22
Seven Pretty Girls (Swedish) . . . . .	43	Feiar (Norwegian) . . . . .	50
"Come, let us be joyful" (German) . . . . .	71	Black Nag (English) . . . . .	17
Gustaf's Skoal (Swedish) . . . . .	48		

## DANCES ESPECIALLY REQUIRING A FLOOR OR HARD SURFACE

Broom Dance (German) . . . . .	73	Rinnce Fada (Irish) . . . . .	24
Clap Dance (Swedish) . . . . .	31	Fairy Reel (Irish) . . . . .	27
Reinlendar (Norwegian) . . . . .	54	Gotlands Quadrille (Swedish) . . . . .	33
Three Men's Polska (Swedish) . . . . .	40	Four Dance (Danish) . . . . .	61
Three Men's Reel . . . . .	64	Sword Dance (Scottish) . . . . .	9
Hornpipe (English Sailors') . . . . .	19		

## THE ILLUSTRATIONS

For the illustrations in this volume, thanks are due to friends of different nationalities who posed for the photographs taken especially for the purpose. Among these are the following: Members of the Folk-Dance Group of the Bondeungdomslaget of New York, Inc., Members of the Swedish Folk-Dance Society of New York, Members of the Gaelic League in Ireland, and Mr. William Cameron (for the Scottish Sword Dance). [*Editor.*]

# GENERAL INDEX

## TO

### FOLK-DANCES AND SINGING GAMES\*

	PAGE
ACE OF DIAMONDS, THE (Danish).....	12
BUFFALO GIRLS (United States).....	2
BLUFF KING HAL (English).....	70
CAPTAIN JINKS (United States).....	4
CAROUSEL (Swedish Singing Game).....	24
CsÁRDÁS (Hungarian).....	61
CsÁRDÁS No. 2.....	62
DANCE OF GREETING (Danish).....	10
FIRST OF MAY, THE (Swedish Singing Game).....	22
FOURSOME REEL (Scottish).....	57
FJÄLLNÄSPOLSKA (Swedish).....	42
GOSSIPING ULLA (Finnish).....	68
GRANDMA'S OLD SPARROW (Swedish Singing Game).....	28
HIGHLAND FLING (Scottish).....	52
I SEE YOU (Swedish Singing Game).....	20
JOHN BROWN (United States).....	2
KAMARINSKAIA (Russian).....	48
KOMARNO (Czechoslovak).....	77
KULL-DANSEN (Swedish Singing Game).....	38
LASSIE-DANCE (Swedish Singing Game).....	38
MA'S LITTLE PIGS (Swedish Singing Game).....	26
MAY-POLE DANCE (English).....	70
MERRY-GO-ROUND (Swedish Singing Game).....	24
MOUNTAIN MARCH (Danish).....	8
MOUNTAIN POLKA (Swedish).....	42
OH SUSANNA (United States).....	2
OLD MAN LOIKKA (Finnish).....	68
OLD ONE FROM LAUKA (Finnish).....	66
ONE, TWO, THREE, FOUR AND FIVE (Finnish).....	65
OXDANSEN (Swedish).....	30
REAP THE FLAX (Swedish).....	35
SHOEMAKERS' DANCE (Danish).....	6
STIGARE (Finnish).....	65
STRAŠÁK (Czechoslovak).....	73
TAILORS' DANCE (Swedish Singing Game).....	18
TARANTELLA (Italian).....	80
VANHA LAUKAALAINEN (Finnish).....	66
VANHA LOIKKA (Finnish).....	69
WASHING CLOTHES (Swedish Singing Game).....	14

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DANCES  
OF THE PEOPLE

THE CIRCLE\*  
(United States)

*Allegro moderato* ♩. = 112

1. Uncle Steve's Favorite

From North Lovell, Maine

First system of musical notation for measures 1 through 4. The music is in 6/8 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Measures 1 and 2 are marked with a '1' above the bass line, and measures 3 and 4 are marked with a '2' above the bass line.

Second system of musical notation for measures 5 through 8. Measures 5 and 6 are marked with a '3' above the bass line, and measures 7 and 8 are marked with a '4' above the bass line.

Third system of musical notation for measures 9 through 12. Measures 9 and 10 are marked with a '5' above the bass line, and measures 11 and 12 are marked with a '6' above the bass line.

Fourth system of musical notation for measures 13 through 16. Measures 13 and 14 are marked with a '7' above the bass line, and measures 15 and 16 are marked with an '8' above the bass line.

\*There is no specified music for "The Circle." The three pieces given here may be played interchangeably at the pleasure of the musician. It is suggested that Part 3 be reserved for the last repetition of the dance.



## 2. Mrs. Monroe's Jig

From Sweden, Maine

Musical score for Mrs. Monroe's Jig, measures 1 through 16. The score is written for piano in 6/8 time, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The measures are numbered 1 through 16. The first four measures (1-4) show a sequence of eighth notes in the treble and chords in the bass. Measures 5-8 continue the sequence with some rests and longer note values. Measures 9-12 show a more complex melody with some accidentals. Measures 13-16 conclude the piece with a final cadence, including a double bar line at the end of measure 16.

## [Uncle Steve's Favorite]

Musical score for Uncle Steve's Favorite, measures 1 through 8. The score is written for piano in 6/8 time, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The measures are numbered 1 through 8. The first four measures (1-4) show a sequence of eighth notes in the treble and chords in the bass. Measures 5-8 continue the sequence with some rests and longer note values. The piece concludes with a final cadence at the end of measure 8.

## 3. We're on the Road to Boston

From Paris Hill, Maine

musical score for 'We're on the Road to Boston' in 2/4 time, marked *mf*. The score consists of three systems of staves, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is numbered 1 through 16, with a *Fine* marking at the end. The melody features various musical notations including eighth notes, quarter notes, and rests, with some notes marked with an accent (>).

## THE CIRCLE

(United States)

There are slightly differing variations of this dance in different localities in the New England States and farther west. The particular version given here is from Oxford County, Maine.

The Circle usually follows immediately after the March with which a country dance usually opens.

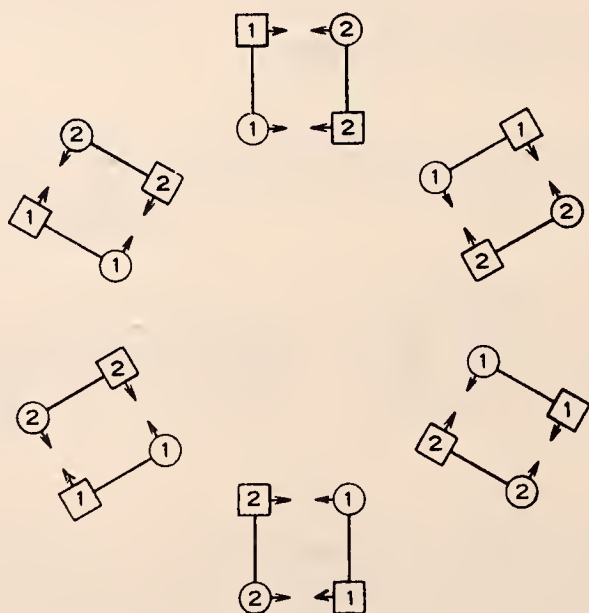
## FORMATION

At the close of the March, the dancers are in a column of couples all around the room facing in the direction opposite to the hands of the clock. The leader calls "Form for the Circle" at which the head couple turns around and faces the couple behind them. At the same time, the third, fifth and all the other odd couples do the same so that every couple now face another couple with whom they are to begin the dance. In each couple the girl is on the right of her partner. [Diagram 1.] In the following diagrams as well as throughout the book, circles are used to indicate girls and squares to indicate men.

## THE STEPS

The usual country dance step—an easy springy walking step—is used throughout the dance except

that when partners swing, the buzz step is customary.



Formation—Diagram 1



**Buzz Step.** The position for the swing with the buzz step is as follows: The man holds his partner in the ordinary dance position, but well out to his right so that they are practically side by side, facing in opposite directions, right shoulder to right shoulder. Their right feet are side by side, with their outside edges toward each other.

In fitting the step to the music, count "**One, and, two, and**" to a measure. The couple swings around vigorously in place, revolving in the direction of the hands of the clock, with a sort of pivoting step as follows: put the right foot down in place with the weight on it (**one**), step onto the ball of the left foot at the same time lifting the right foot slightly from its place (**and**), put the right foot down on the same spot as before with the weight on it (**two**), step onto the ball of the left foot lifting the right foot slightly from its place (**and**), and continue in this manner, usually for eight measures. More weight is put onto the right foot than on the left each time which gives emphasis on "**one**" and "**two**" of each measure.

The "Calls" for the dance are indicated below in quotation-marks. "Calling" is an art in itself which is acquired only by practice. An analysis of the technique of it, as well as of the country dance figures and steps, has been given elsewhere.\* When the Circle is familiar to all the dancers, the calling of the figures is often omitted.

## THE DANCE

### "Four Hands Around"

(**Meas. 1-8.**) Each couple joins hands in a circle with the opposite couple, and, with sixteen walking steps, dances once around the circle to the left. At the finish, the two couples separate and fall back into their original positions.

### "Right and Left"

(**Meas. 9-12.**) With eight steps, the two couples cross over to each other's places in the following manner: Advancing toward each other, each man and the opposite girl join right hands and cross over to each other's places, releasing hands as they pass right shoulder to right shoulder; partners immediately face each other, join left hands and change places finishing side by side facing the opposite couple, with each girl on the right of her partner, and hands released. The two couples are now in exchanged places.

(**Meas. 13-16.**) With eight steps, the two couples return to their own places in the same manner.

(It is quite customary, when this figure is familiar to all, to dance it without taking hands.)

### "Balance and Swing Your Partner"

(**Meas. 1-2.**) Partners face each other and "balance," that is, take two short steps backward

\*American Country Dances, Vol. I. Burchenal. Published by G. Schirmer (Inc.).

away from each other, then two steps forward toward each other; then,

(**Meas. 3-8.**) Taking ordinary dancing position, swing vigorously around in place with buzz steps (or walking steps). Finish in original positions.

### "Ladies' Chain" (or "Ladies' Change")

(**Meas. 9-12.**) With eight steps, the two girls cross over and exchange places in the following manner: They advance toward each other, join right hands and cross over to each other's places, releasing hands as they pass right shoulder to right shoulder, and join left hands with the opposite men. Each man as he takes the girl's left hand in his left, puts his right arm around her waist and turns her half around so that they finish side by side facing the two opposite dancers, with each girl on the right of the man. The two girls are now in exchanged places.

(**Meas. 13-16.**) With eight steps, the two girls return in the same manner to their own partners who swing them around so that the two couples finish in original positions facing each other.

### "Forward and Back"

(**Meas. 1-4.**) Retaining the same grasp—i.e., with left hands joined and the man's right arm back of the girl's waist—partners go forward four steps toward the opposite couple, bowing slightly to them on the fourth step, then backward four steps to place.

### "Forward and Pass On"

(**Meas. 5-8.**) With eight steps, the two opposite couples advance and progress past each other, keeping to the left in passing, so that each couple meets a new couple who become their opposites for the next repetition of the dance. [Diagram 2.] As soon

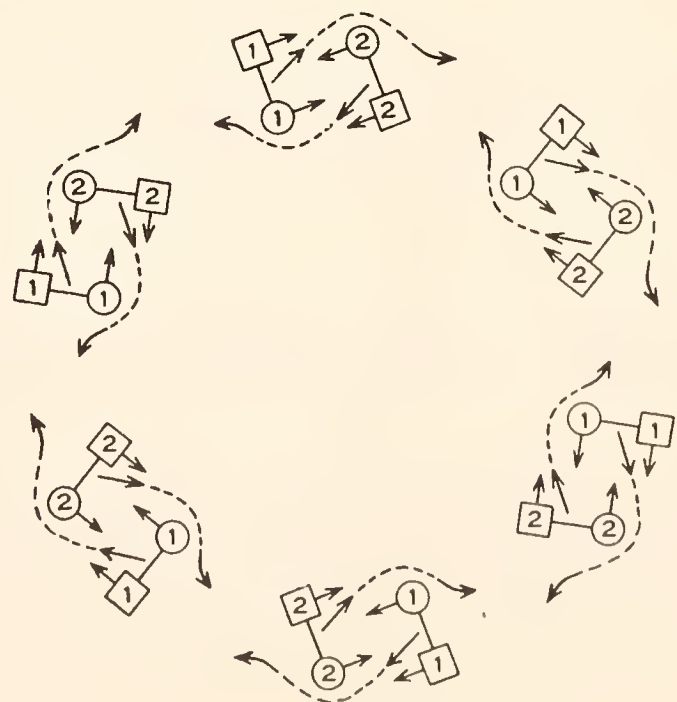


Diagram 2

as they pass the couple with whom they have been dancing, each couple should come to a standstill within a comfortable dancing distance of their new opposite couple, and bow slightly to them.



The dance is now repeated from the beginning with the new opposites, and continued in this manner with the odd couples progressing around the circle in the direction of the hands of the clock, and the even couples progressing in the opposite direction. When the dance has been continued as long as desired—usually until all have made the round of the circle—the caller sometimes brings it to a finish with “All join hands and Circle Left” at which all join hands in a single circle, with each girl on the

right of her partner, and circle to the left; **then** “Same to the Right” and finally “Balance **and** Swing Your Partner.”

The origin of this dance is obviously the old Scottish “Circassian Circle.” It has however become so implanted here as a country dance and developed a form and character so **distinctively** American that it is recognized as a characteristic United States folk-dance.

DANCES OF THE PEOPLE

STRIP THE WILLOW  
(Drops of Brandy) (Scottish)

*Vivace* ♩. = 112

A

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15 16

B



## STRIP THE WILLOW

(Scottish)

This is a familiar Scottish country dance of the type to which the Scottish "Sir Roger de Coverly"—the ancestor of our own "Virginia Reel"—belongs.

The music is a jig in 9-8 time, consisting of two parts of eight measures each. In fitting the step to the music, count each measure, "One, Two, Three."

The step used throughout the dance is a free running step, three to each measure of the music.

## FORMATION

Any number of couples (six is a good number) form two parallel lines facing each other, with the girls in one line—left as seen from the front—and the men in the other. [Diagram 1.]

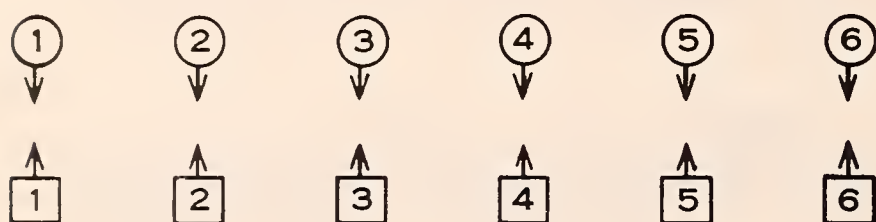


Diagram 1

## THE DANCE

## I.

(Meas. 1-4.) The First Girl and First Man (Couple One), join right hands and with twelve running steps, swing twice around, then release hands.

(Meas. 5-6.) The First Girl moves on to the Second Man, and with six steps swings him once around by the left hand, at the end of which they release hands and the man falls back into his place in the line.

(Meas. 7-8.) The First Girl now swings her own partner once around by the right hand.

(Meas. 9-10.) The First Girl swings the Third Man by the left hand.

(Meas. 11-12.) The First Girl swings her partner by the right hand.

(Meas. 13-16.) The First Girl swings the Fourth Man by the left hand and then her partner by the right hand.

The First Girl continues on down the men's line in this manner alternately swinging the next man lower in the line and then her partner (who follows her and keeps within reach for their swing each time) until she reaches the foot of the line and swings the last man.

## II.

When the First Girl has reached the foot of the men's line and has swung the last man by the left hand, she and the First Man swing once around by the right hand, at the foot of the set.

Now the First Man swings the last girl, at the foot of the girls' line, once around by the left hand, then his partner by the right hand, and continues on up the girls' line alternately swinging the next girl higher up in the line and then his partner (who follows him keeping in reach for their swing each time), until he reaches the head of the line and swings the top girl.

## III.

When the First Man has reached the head of the girls' line and has swung the top girl (the Second Girl), he and the First Girl swing once around by the right hand at the head of the set. Now the First Girl and First Man go down the set, he swinging the girls and she swinging the men in the following manner:

(Meas. 1-2.) The First Girl swings the Second Man once around by the left hand, while the First Man, at the same time, swings the Second Girl by the left hand.

(Meas. 3-4.) The First Girl and First Man swing each other around by the right hand.

(Meas. 5-6.) The First Girl swings the Third Man by the left hand, while the First Man swings the Third Girl by the left hand.

(Meas. 7-8.) The First Girl and First Man swing each other by the right hand.

Couple One continue in this manner down the set until they reach the foot and swing the last girl and man. The First Girl now takes her place at the foot of the girls' line and remains there as the last girl while the First Man does the same at the foot of the men's line. [Diagram 2.]

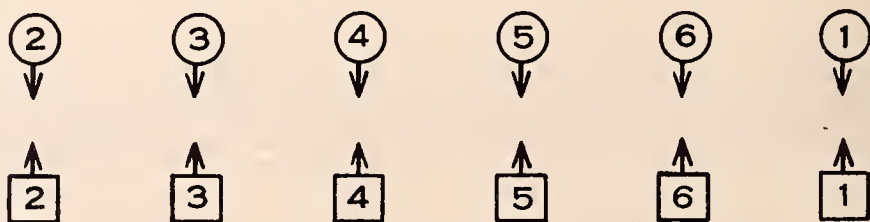


Diagram 2

The dance is now repeated from the beginning with Couple Two dancing as described above for Couple One, and continued in this manner until each couple have had their turn and all have reached their original positions.



# DANCES OF THE PEOPLE

9

## SWORD DANCE

(Scottish)

*Allegro vivace* ♩ = 120

*Play 8 measures as Introduction and then begin again for the dance*

**A**

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

*Allegro* (♩ = 112)

**B**

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16



# SWORD DANCE

(Scottish)

The Sword Dance is one of the oldest of the Scotch dances. It is said to have had its origin in the early days of Scotland, when the warriors, after a victorious battle, threw down their swords and danced over them in celebrating the victory. When properly danced by a Highlander in uniform, it is one of the most beautiful of dances. It is a solo dance and is done over and around a crossed sword and scabbard, which are never to be touched by the feet. Great care must be taken to make all the steps small, accurate, and with great precision, in exactly the right spot.

The music consists of two parts of sixteen measures each. The first is in Highland Fling time, the second is in Reel time. The entire dance is done in Highland Fling time with the exception of the last step, which is danced to the Reel.

## ARM POSITIONS

The three arm positions used during the dance are as follows:

### 1. "Rest"

Both hands resting on the hips, knuckles down. This should be done with the wrists straight and the elbows pointing out directly to the side [Fig. 1].



Fig. 1



Fig. 2

### 2. "Intermediate"

One hand at "rest" position, the other raised over head and slightly forward, with the arm and wrist slightly bent and the thumb touching the second finger [Fig. 2].

### 3. "Display"

Both hands raised forward about on a level with the forehead and a little farther apart than the width of the shoulders, with the arms and wrists curved and the thumb touching the second finger [Fig. 3].

## THE STEPS

The steps that occur most frequently in the dance are as follows:

### "Pas de basque" (or "balance" step)

Spring to the right onto the toe of the right foot (one); immediately touch the left toe close to and on the inside of the right toe, and at the same time rise high on both toes (and); sink with the weight on the toe of the right foot (two, and).

The same step is done to the left in the same manner.





Fig. 3

### "Toe Touchings"

Spring onto the toe of the right foot and at the same time touch the tip of the left toe close to and on the inside of the right toe (one, and); spring onto the toe of the left foot, and at the same time touch the tip of the right toe close to and on the inside of the left toe (two, and).

Continue the same, making in all four "toe touchings."

### "Foot Changes"

These are similar to the "toe touchings," except that the free foot is touched well forward each time (with the knee extended) instead of close to the toe of the supporting foot.

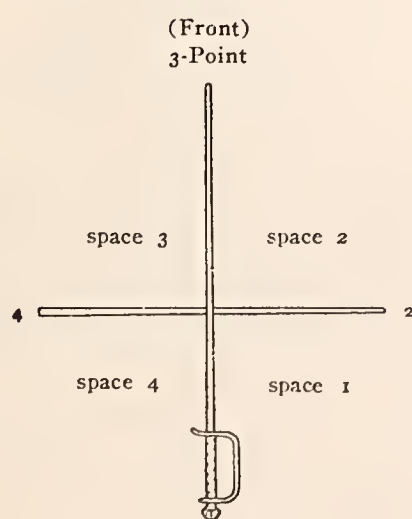


Diagram A

## THE SWORD

The sword and scabbard are crossed so that the point of the sword is toward the front, and the dancer takes his position at the hilt, facing in the direction of the point. The four points of the cross and the four intervening spaces are numbered for the sake of convenience in the description of this dance (see Diagram A).

## THE DANCE

### Introduction

(Meas. 1-16.) Take position at the end of the hilt (facing toward point) with hands at "rest" and heels together. Stand still in this position [Fig. 4].



Fig. 4

### I. "Walk Around"

(Meas. 1-2.) With arms at "display," "pas de basque" once to the right and once to the left at the hilt [Fig. 5].

(Meas. 3-4.) With hands at "rest," "pas de basque" once to the right and once to the left, at the same time making a complete about turn to the right, and passing on to point two [Fig. 6].

(Meas. 5-6.) Same as meas. 1-2 at point two.

(Meas. 7-8.) Four "foot touchings" at point two.

(Meas. 9-10.) "Pas de basque" right and left at point two, as in meas. 1-2.





Fig. 5

(Meas. 11-12.) Same as meas. 3-4, passing on from point two to point three.

(Meas. 13-14.) Same as meas. 1-2 at point three.

(Meas. 15-16.) Same as meas. 7-8 at point three.

(Meas. 1-16.) Continue the same, passing on all

the way around the circle as indicated in **Diagram B**. Finish with four "toe touchings" in space four, facing front.

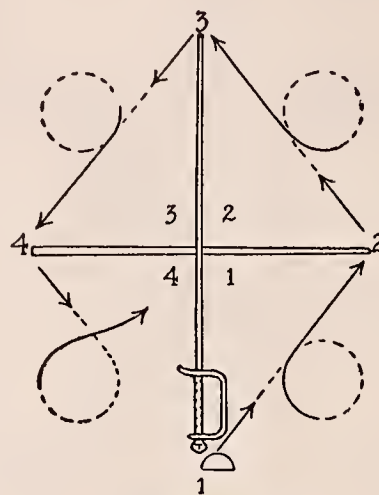


Diagram B

## II.

(Meas. 1.) Facing front, "display" with the arms (keep them in this position during the entire step) and "pas de basque" to the right over the sword into space one.

(Meas. 2.) "Pas de basque" to the left over the sword back into space four.

(Meas. 3.) Still facing front, spring onto the right foot into space one and at the same time touch the left toe into space two (one, and). Without changing the feet from the spaces they already occupy, face about



Fig. 6



Fig. 7



to the right with a spring, placing the weight onto the left foot in space two and pointing the right toe into space one (the dancer is now turned with his back toward the front) (two, and) [Fig. 7].

(Meas. 4.) With back turned toward the front, change the position of the feet; that is, with a spring, place the right foot into space two with the weight on it and point the left toe into space one (one, and). Without changing the feet from the spaces they already occupy, face about to the right, placing the weight onto the left foot in space one and pointing the right toe in space two. (The dancer is now facing front) (two, and).

(Meas. 5.) Turning the right side now toward the front, "pas de basque" to the right over the scabbard from space one into space two.

(Meas. 6.) "Pas de basque" to the left over the scabbard back into space one.

(Meas. 7-8.) Make four "toe touchings" in space one, still facing toward space four.

(Meas. 9-16.) Repeat exactly the same step as in meas. 1-8, this time starting from space one instead of space four and making the first "pas de basque" to the right over the scabbard into space two. Finish with four "toe touchings" in space two (with the back turned to the front).

(Meas. 1-8.) Repeat exactly the same step, start-

ing from space two and making the first "pas de basque" to the right over the sword into space three. Finish with four "toe touchings" in space three, facing toward space two (with the left side toward the front).

(Meas. 9-16.) Repeat exactly the same step, starting from space three and making the first "pas de basque" to the right over the scabbard into space four. Finish with four "toe touchings" in space four, facing the front.

### III.

(Meas. 1.) Facing front, with arms in "intermediate" position (left hand over head), hop on the left foot in space four, and at the same time touch the right toe to the side into space one (one, and) [Fig. 8]; hop on the left foot and at the same time touch the right toe close to and in front of the left toe in space four, with the right knee turned well out (two, and) [Fig. 9].

(Meas. 2.) Hop on the left foot and at the same time touch the right toe forward into space three (one, and). Put down the right foot in space four (displacing the left) and raise the left foot close to and behind the right ankle (two, and).

(Meas. 3.) Change the position of the hands to right overhead, hop on the right foot and at the same



Fig. 8



Fig. 9



time touch the left toe forward into space three (one, and); hop on the right foot and at the same time touch the left toe close to and in front of the right toe in space four (two, and).

(Meas. 4.) Hop on the right foot in space four and at the same time touch the left toe across in front of the right into space one (one, and) [Fig. 10]. Put down the left foot in space four (displacing the right foot) and raise the right foot close to and behind the left ankle.

(Meas. 5.) Change the hands to left overhead, hop on the left foot in space four and at the same time touch the right toe to the side into space one (one, and); hop on the left foot and at the same time bring up the right foot close to and behind the left calf (keeping the right knee turned well out) (two, and).

(Meas. 6.) Change the hands to right overhead, spring onto the right foot into space one and at the same time touch the left toe to the side into space four (one, and); hop on the right foot in space one and at the same time bring up the left foot close to and behind the right calf (keeping the left knee well turned out) (two, and).

(Meas. 7.) With hands at "rest," put down the left foot in space one (facing to centre of the cross) and at the same time touch the right toe into space two

(one, and). With a spring put down the right foot in space one and at the same time touch the left toe into space four (two, and).

(Meas. 8.) Same as meas. 7, making four "foot changes" in all.

(Meas. 9-16.) Repeat the entire step exactly as in meas. 1-8, this time facing toward space four with the right side toward the front, starting in space one with a hop on the left foot and touching the right toe to the side into space two. Make four "foot changes" at the finish from space two, touching the right toe in space three, the left in space one.

(Meas. 1-8.) Repeat the entire step, this time facing toward space one, with the back toward the front, starting in space two with a hop on the left foot and touching the right foot to the side into space three. Make four "foot changes" at the finish from space three, touching the right toe in space four, the left in space two.

(Meas. 9-16.) Repeat the entire step, this time facing toward space two, with the left side toward the front, starting space three with a hop on the left foot and touching the right foot to the side into space four. Make four "foot changes" at the finish from space four, touching the right toe in space one, the left in space three.



Fig. 10



Fig. 11



## IV.

(Meas. 1.) Facing toward space one (the left side toward the front), with the arms in "intermediate" position, left overhead, hop on the left foot in space four and at the same time touch the right toe across into space one (one, and); hop again on the left foot in space four and at the same time touch the right heel in space one (two, and) [Fig. 11].

(Meas. 2.) Repeat the same as in meas. 1.

(Meas. 3-4.) Change the hands to right overhead, and, putting down the right foot in space four, repeat the same toe-heel step as in meas. 1-2, this time hopping on the right foot in space four and touching the left toe and heel in space one.

(Meas. 5.) Same as meas. 1.

(Meas. 6.) Change hands to right overhead, spring onto the right foot into space one (facing space two), and at the same time touch the left toe close to and in front of the right toe in space one (one, and); hop on the right foot in space one and at the same time touch the left heel close to and in front of the right toe in space one (two, and).

(Meas. 7-8.) With arms in "display" and facing toward space two, make four "foot changes" from space one, touching the right toe and the left toe alternately into space two [Fig. 12].

(Meas. 9-16.) Repeat the entire step exactly as in



Fig. 12

meas. 1-8, this time facing toward space two (facing front), starting in space one on the left foot and touching the right toe and heel into space two. Make four "foot changes" at the finish from space two, touching the right and left toe alternately forward into space three.

(Meas. 1-8.) Repeat the entire step, this time facing toward space three (right side toward front), starting in space two on the left foot and touching the right toe and heel into space three. Make four "foot changes" at the finish from space three, touching the right and left toe alternately forward into space four.

(Meas. 9-16.) Repeat the entire step, this time facing toward space four (back toward front), starting in space three on the left foot and touching the left toe and heel into space four. Make four "foot changes" at the finish from space four, touching the right and left toe alternately forward into space one.

## V.

(Meas. 1.) Starting from space four with arms at "display," "pas de basque" once to the right into space one.

(Meas. 2.) The same to the left into space four.

(Meas. 3.) With hands at "rest," leap into space one onto the right foot, and at the same time touch the left toe forward into space three (one, and) without changing the feet from the spaces they already occupy; face about to the right with a spring, placing the weight onto the left foot in space three and pointing the right toe into space one (two, and).

(Meas. 4.) Spring onto the right foot into space four and at the same time touch the left toe into space two (one, and); spring onto the left foot into space two and at the same time touch the right toe into space one (two, and).

(Meas. 5.) With arms at "display," change the position of the feet and execute one "pas de basque" with the right foot in space two and the left toe touched into space one (one, and, two, and).

(Meas. 6.) Spring onto the left foot into space one (at the same time facing toward space four) and execute one "pas de basque," touching the right toe close to the left in space one (one, and, two, and).

(Meas. 7-8.) With hands at "rest," make four "toe touchings" in space one, still facing toward space four.

(Meas. 9-16.) Repeat the entire step, beginning the first "pas de basque" from space one into space



two (with the right side toward the front) and finishing with four "toe touchings" in space two, facing toward space one.

(Meas. 1-8.) Repeat the entire step, beginning the first "pas de basque" from space two into space three (with the back toward the front) and finishing with four "toe touchings" in space three facing toward space two.

(Meas. 9-16.) Repeat the entire step, beginning the first "pas de basque" from space three into space four (with the left side toward the front) and finishing with four "toe touchings" in space four, facing toward space three.

On the last one of these four "toe touchings" clap the hands together smartly as signal to the bag-piper or other musician to change to quick (or reel) time for the next step, which is the finale.

## VI.

During this entire step the arms are at "display."

(Meas. 1.) "Pas de basque" from space four into space one, springing onto the right foot into space one and touching the left toe forward into space two (facing the front).

(Meas. 2.) "Pas de basque" again, putting down the left foot into space one and touching the right toe forward into space two.

(Meas. 3.) "Pas de basque" from space one into space two, springing onto the right foot into space two and touching the left toe forward into space three (with the right side toward the front).

(Meas. 4.) "Pas de basque" again, putting down the left foot into space two and touching the right toe forward into space three.

(Meas. 5.) "Pas de basque" from space two into space three, springing onto the right foot in space three and touching the left toe forward into space four (with the back turned toward the front).

(Meas. 6.) "Pas de basque" again, putting down the left foot into space three and touching the right toe forward into space four.

(Meas. 7.) "Pas de basque" from space three into space four, springing onto the right foot into space four and touching the left toe forward into space one (with the left side toward the front).

(Meas. 8.) Without changing the feet from the spaces they already occupy, face about to the right

with a spring, placing the weight onto the left foot in space one and touching the right toe forward into space four (this brings the dancer with the right side toward the front).

(Meas. 9-16.) Repeat the entire step, making the first "pas de basque" by springing onto the right foot into space two and touching the left toe forward into space three (with the right side toward the front) and finishing with the weight on the left foot in space two and the right toe pointed forward into space one (with the back toward the front).

(Meas. 1-8.) Repeat the entire step, making the first "pas de basque" by springing onto the right foot into space three and touching the left toe forward into space four (with the back toward the front) and finishing with the weight on the left foot in space three and the right toe touched forward into space two (with the left side toward the front).

(Meas. 9-15.) Repeat the entire step, making the first "pas de basque" by springing onto the right foot into space four and touching the left toe forward into space one (with the left side toward the front).

(Meas. 16.) Instead of the about face in the usual manner, make an about face and at the same time spring out from space four and finish outside and to the left of the hilt, facing front with arms at "display," in the attitude shown in Fig. 13.



Fig. 13



## BLACK NAG (Black Nagg\*)

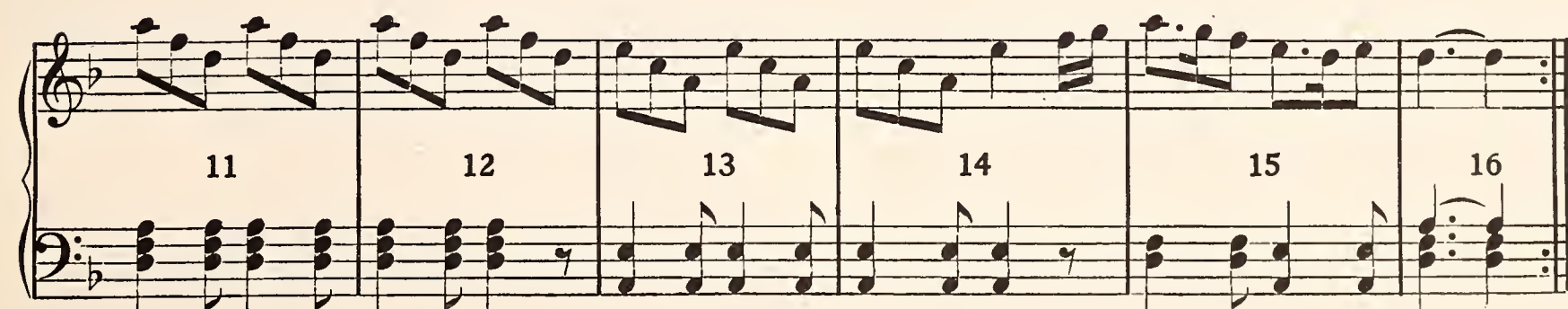
(English)

*Allegro moderato* ♩. = 112

A



B



The music is in two parts, **A** and **B**. Each of these consists of eight measures, and only **B** is repeated. These two parts correspond to the two parts of each figure of the dance.

## THE STEPS

The ordinary country dance step, is used throughout the dance except where otherwise specified in the text. This is a slow easy running

step, two to each measure of the music. When not in use, the arms hang loosely and naturally at the sides.

## FORMATION

Three couples stand one behind the other, facing the front, numbered from front to back. Partners are side by side, each girl on the right of her partner, with right hands joined. [Diagram 1.]

\*"Black Nagg" is the only dance in this collection which is not an actual *folk-dance*. It is one of the "country dances" of the type that was popular in the ballroom in England in the 17th century. The music and instructions have been taken from "The English Dancing Master" (Fourth Edition), published in London by John Playford in 1670, at the time when these dances were in common use.—[Ed.].



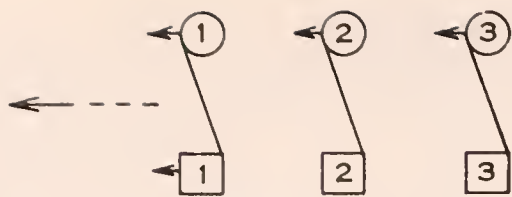


Diagram 1

## THE DANCE

## I.

A. (Meas. 1-2.) All "Lead up a Double," that is, beginning with right feet, all go forward four steps and bring the feet together on the fourth step.

(Meas. 3-4.) All go backward four steps, bringing the feet together on the fourth step.

(Meas. 5-8.) Lead up a Double and back as before.

B. (Meas. 9-10.) Couple One "Slip Up," that is, facing each other and joining both hands, they make four slip (or galop) steps directly to the side, the girl to her right and the man to his left, and then stand still. [Diagram 2.] The *slip step* is done

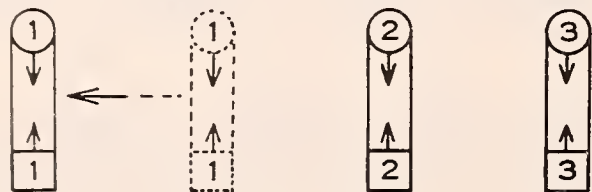


Diagram 2

thus: slide directly to the side with the foot on that side (*one*), then bring the other foot up to it (*and*). Two such steps are taken to each measure of the music.

(Meas. 11-12.) Couple Two slip up in the same manner and stand still next to Couple One.

(Meas. 13-14.) Couple Three slip up.

(Meas. 15-16.) All "Turn Single," that is, partners all release hands and everyone, with four ordinary country dance steps, turns once around to the right in place.

B. (Meas. 9-14.) Beginning with Couple Three, each couple in turn slip down in the opposite direction, so that all finish in original positions where they remain facing each other and release hands.

(Meas. 15-16.) All "turn single" as before.

## II.

A. (Meas. 1-2.) "Sides All," that is, with four steps beginning with right feet, partners go forward and cross over to each other's places, passing left shoulder to left shoulder, and on the fourth step face about to the left and bring the feet together. [Diagram 3.]

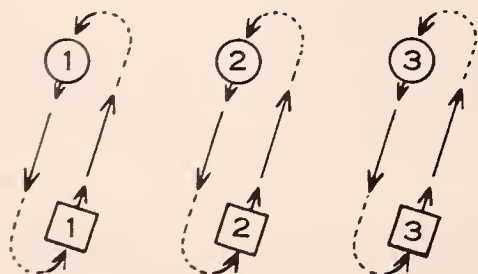


Diagram 3

(Meas. 3-4.) Partners retrace their steps to their own places passing right shoulder to right shoulder, and facing about to the right on the fourth step.

(Meas. 5-8.) "Sides All" again.

B. (Meas. 9-10.) The First Man and Third Girl "Change Places," that is, with four steps they cross over to each other's places, passing right shoulder to right shoulder, and remain there standing still. [Diagram 4.]

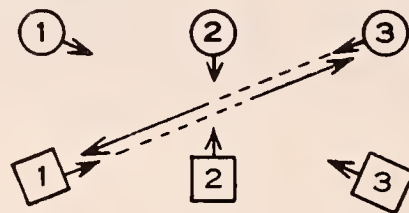


Diagram 4

(Meas. 11-12.) The First Girl and Third Man exchange places in the same manner.

(Meas. 13-14.) The Second Man and Second Girl exchange places.

(Meas. 15-16.) All "turn single."

B. (Meas. 9-16.) Beginning with the First Man and Third Girl, all change places again, in the same order, returning to original positions, and "turn single" as before.

## III.

A. (Meas. 1-4.) "Arms All," that is, with eight running steps, partners advance toward each other, link right arms, swing once around in place and releasing arms fall back to their places.

(Meas. 5-8.) Partners advance, link left arms, swing once around in the opposite direction, and releasing arms fall back to their places.

B. (Meas. 9-16.) The three men dance a "Single Hey" as follows: starting with the First Man facing down the set and the other two facing up, the three men with sixteen skipping steps, simultaneously execute a Figure Eight as indicated in Diagram 5. During the first half of the Figure



Diagram 5

Eight, the First Man passes the Second Man right shoulder to right shoulder and then the Third Man left shoulder to left shoulder. During the second half, he passes the Second Man left shoulder to left shoulder then the Third Man right shoulder to right shoulder. The Figure Eight should be made large enough so that the men just reach their original positions at the close of Meas 16.

**B. (Meas. 9-16.)** The three girls dance the "Single Hey" in the same manner, except that on the last measure of the music (on which there should be a retard) they honor their partners, that is, they make a slight courtesy by putting the toe of one foot

behind the heel of the other and bending the knees slightly. During the last two measures of the music, the three men "turn single" and finish with a bow to their partners.

## HORNSPIPE

(English)

*Vivace* ♩ = 108

The musical score for "Hornpipe (English)" is presented in three systems. The first system, labeled 'A', contains measures 1 through 8. The second system, labeled 'B', contains measures 9 through 16. The third system contains measures 17 through 24. The music is in G major (one sharp) and 2/4 time, marked *Vivace* with a tempo of 108 beats per minute. The score is for piano. Dynamics include *mf*, *f*, and *cresc.* Fingerings are indicated by numbers 1-5. Accents are marked with a > symbol. The score is for piano.

The Hornpipe is traditional among English sailors, and to-day it is still practised by them on shipboard as a means both of recreation and of exercise.

The steps described here are some genuine ones that are actually danced by sailors. The music here given (one of the oldest hornpipes on record) is known to have been associated with the dance for at least one hundred and fifty years. It consists of

two eight-measure parts, A and B, each of which is repeated. In fitting the steps to the music, each measure should be counted thus: "One, and, two, and."

The dance is performed by one person alone.

### STARTING POSITION

Stand with feet together and arms folded, slightly raised.



## THE DANCE

### I. "Circle"

A. (Meas. 1-6.) With arms folded, and beginning with the right foot, polka forward around in a circle, moving from left to right, making one polka step to each measure. Finish at original starting point.

(Meas. 7.) Stamp the right foot in place (**one**); stamp the left foot in place (**and**); swing the right foot backward, brushing the floor with the toe (**two**); put down the right foot with the weight on it, close to and behind the left foot (**and**).

(Meas. 8.) Stamp on the left foot in place (**one**); spring up high from the left foot over onto the right foot, making a sort of hitch kick, and alighting in the same place as before. This spring is made thus: swing the right foot high forward and spring onto it in place, at the same time swinging the left foot high forward (**and**); put down the left foot in place beside the right foot (**two**); pause (**and**).

Throughout this entire figure the arms remain folded.

### II. "Toeing"

A. (Meas. 1.) With arms folded, turn out both heels so that the toes are together (**one, and**); turn out both toes, and at the same time bring the right heel to the left toe, by pivoting on right toe and left heel (**two, and**).

(Meas. 2.) Turn out both heels again, so that the toes are together (**one, and**); turn out both toes, and at the same time bring the left heel to the right toe, pivoting on left toe and right heel (**two, and**).

(Meas. 3-6.) Continue the same as in Meas. 1-2. (All during this step move forward gradually.)

(Meas. 7.) With a spring, alight on both toes with the feet close together, the right in front (**one, and**); with a spring, change the position of the feet (**two, and**).

(Meas. 8.) With three quick springs, change the position of the feet three times (**one, and, two**); pause (**and**).

Throughout the whole figure the arms remain folded.

### III.

B. (Meas. 1.) With the left hand raised and the right hand on the hip, hop on the left foot and at the same time touch the right toe to the side with the heel turned outward (**one**); hop again on the left foot, and at the same time turn the right foot and touch the heel in the same place, with the toes turned up (**and**); hop again on the left foot and at the same time touch the tip of the right toe close to the left toe (**two**). Hop again on the left foot, and at the same time extend the right foot high to the side (**and**).

(Meas. 2.) With the arms in the same position, put down the right foot close behind the left foot

(**one**); make a short step to the side with the left foot (**and**); bring the right foot to the left foot (**two**); pause in this position (**and**).

(Meas. 3-4.) Repeat all, as in Meas. 1-2.

(Meas. 5-8.) Repeat the same as Meas. 1-4, but this time with the position of the arms changed and beginning with a hop on the right foot.

### IV. "Hauling in the Anchor"

B. (Meas. 1.) Make a vigorous spring to the right, alighting on both feet together, and at the same time bend the body far forward, reaching down with both hands opened, as if to grasp the rope (**one**); close the hands as if grasping rope, and begin to raise the body erect, as if pulling up the rope (**and**); slide the left foot back and bear the weight on it, leaving the right foot forward and the toes raised, and at the same time lean backward over the left foot and pull both hands back over the left shoulder as if giving a vigorous haul to the rope (**two**); pause in this position (**and**).

(Meas. 2.) Repeat the same, but springing to the left, and pulling over the right shoulder.

(Meas. 3.) Repeat the same, springing to the right.

(Meas. 4.) Repeat the same, springing again to the right.

(Meas. 5-8.) Same as Meas. 1-4, but beginning with the spring to the left.

During this figure the dancer moves gradually backward.

### V. "Hoisting Sail"

A. (Meas. 1.) Look upward, and with the hands raised and open, as if to grasp the rope (the right high over the head, the left at waist), hop on the left foot and at the same time touch the right toe close to the left toe (**one**); hop again on the left foot, and at the same time touch the right heel (with toes raised) to the left toe (**and**).

During counts "**one, and**," close the hands and pull straight downward until the right hand is at the waist.

Repeat the same, using the opposite hand and foot (**two, and**).

(Meas. 2-6.) Continue the same as Meas. 1.

(Meas. 7-8.) With arms folded, finish with two slow and three quick foot changes as in Meas. 7-8 of II.

### VI. "Hitching the Trousers"

A. (Meas. 1.) With the right hand placed with the palm against the waist in front, and the left with the palm out at the back of the waist, slide diagonally forward to the right, with the right foot, and raise the left well up backward with the knee extended (**one**); in this position, hop on the right foot (**and**). This action during "**one, and**" should be in imitation of the sailor's way of "hitching up" trousers [Fig. 1].



Put down the left foot in place and at the same time raise the right foot high diagonally forward (**two**); in this position hop on the left foot (**and**).

(**Meas. 2.**) Put down the right foot behind the left, bearing the weight on it (**one**); step sidewise with the left foot (**and**); put down the right foot in front of the left, bearing the weight on it (**two**); hop on the right foot (**and**).

(**Meas. 3-4.**) Repeat same as in Meas. 1-2, but reversing the position of the arms and starting with the left foot.

(**Meas. 5-6.**) Same as in Meas. 1-2.

(**Meas. 7.**) Slide the left foot to the side and begin to twist the body to the left, with the right leg raised backward (**one, and**); hop on the left foot and at the same time turn about to the left, facing front again (**two, and**).

(**Meas. 8.**) With arms folded, make three quick foot changes in place as in Meas. 8 of **II**.



Figure 1

### VII. "Paying Out the Slack"

**B. (Meas. 1-2.)** With the shortest and quickest steps possible, run (on the heels with the toes raised) diagonally backward to the right, at the same time making motions with the hands as if paying out the slack of a rope [Fig. 2].

(**Meas. 3-4.**) Continue the same, but moving diagonally backward to the left.

(**Meas. 5-6.**) Same, moving diagonally backward to the right.

(**Meas. 7-8.**) With arms folded, make two slow and three quick foot changes-as in Meas. 7-8 of **II**.

**B. (Meas. 1-8.)** Repeat the whole figure, starting diagonally backward to the left.

### VIII. "Rocking"

**A. (Meas. 1.)** With the arms folded, touch the left toe directly in front of the right toe, and immediately let the left heel sink so that the foot is flat on the floor. At the same time raise the heel of the right foot, so that just the toe is touching the floor behind the left foot (**one, and**); rock the weight back onto the right foot, lowering the heel so that the right foot is flat on the floor again, at the same time raise the left heel so that just the toe is touching the floor (**two, and**).

(**Meas. 2.**) Rock the weight forward onto the left foot again as before (**one, and**). (This "rocking" is done without ever lifting the toes from the floor.)

Hop on the left foot and at the same time raise the right foot sidewise (**two, and**).

(**Meas. 3-8.**) Continue same "rocking" steps.

**A. (Meas. 1-4.)** Continue "rocking" steps.

(**Meas. 5-6.**) Continue "rocking" steps, at the same time turning once around to the right in place.

(**Meas. 7-8.**) With the arms hanging loosely at the sides, make the same finish as in Meas. 7-8 of **I**.

### IX.

**B. (Meas. 1-8.)** Repeat **I** exactly as before, and finish with a right hand salute on the last beat.



Figure 2

## DANCES OF THE PEOPLE

## RIBBON DANCE

(English)

*Allegro* ♩ = 100

First system of musical notation for the Ribbon Dance. It features a treble and bass staff in G major (one sharp). The tempo is marked *Allegro* with a quarter note equal to 100 beats per minute. The first measure is labeled 'A' and the dynamic is *f*. The first measure of the bass staff is numbered '1'. The system contains four measures in total.

Second system of musical notation. It continues the piece with measures numbered 5 through 8 in the bass staff. The final measure of the system is labeled 'B1' and has a dynamic of *mf*. The system contains four measures in total.

Third system of musical notation. It contains measures numbered 2 through 6 in the bass staff. A *cresc.* (crescendo) marking is placed above measure 3. The system contains five measures in total.

Fourth system of musical notation. It contains measures numbered 7 through 8 in the bass staff, followed by measures numbered 1 through 3. The word 'FINE' is written below the first measure of this system. The system contains five measures in total.

Fifth system of musical notation. It contains measures numbered 4 through 8 in the bass staff. The system contains five measures in total.

D.C.



## RIBBON DANCE

(English)

This is one of the many present-day English country dances. The country dances and Morris dances of England should not be confused. The former are country social dances (danced by men and women) of a type to which belongs the "Virginia Reel," itself merely the English "Sir Roger de Coverly." Morris dances are in a distinct class of their own. They are not social dances, but are performed only by men on special occasions, in various remote localities.

The music of the Ribbon Dance consists of three parts, A, B1, and B2, of eight measures each, with each measure counted thus: "One, two."

## FORMATION

The dancers take partners and form in a column of couples, the men on the right, as seen from the front. In each couple the partners hold a ribbon between them, each holding an end in the right hand, while the left arm hangs at the side. Six couples make a good number for the dance, although the number is not limited.

The odd couples face down the room, and the even couples face up the room.

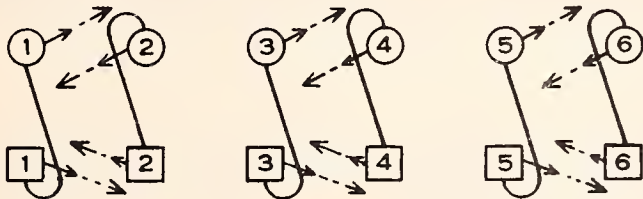


Diagram 1

## THE DANCE

## I. "Over and Under"

**A. (Meas. 1-2.)** With four walking steps, the couples who are facing each other exchange places, the even couples bending their heads and passing between the odd couples under their ribbons, and the odd couples raising their ribbons high, to allow them to pass under. [Diag. 1.]

**(Meas. 3-4.)** All face about without letting go of ribbons, and return to places with four walking steps, this time the odd couple passing between the even couple under their ribbon, and the even couple raising their ribbon to allow them to pass under.

**(Meas. 5-8.)** "Over and under" again in the same manner.

## II. "Cast Off"

**B1. (Meas. 1-8.)** All the girls release ribbons and (with the exception of the last couple, who face

each other and stand still, holding their ribbon high) partners separate to the right and left, and skip toward the back (see Diagram 2), the men waving

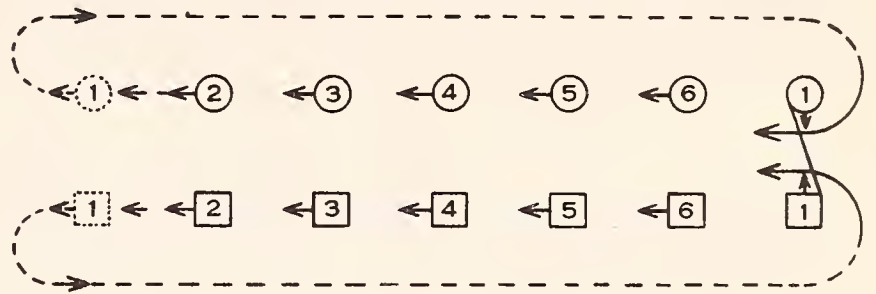


Diagram 2

ribbons. Partners meet at the back and (girls taking their end of ribbon) pass again under the arch and up to places, finishing with all partners facing each other, holding ribbons high.

## III. "Swing Down the Centre"

**B2. (Meas. 1-8.)** The first couple take ordinary waltz position and with polka steps swing slowly down the centre under the arch formed by the ribbons of all the other couples, held high, and finish at the bottom of the set, just at the close of the eighth measure. [Diag. 3.]

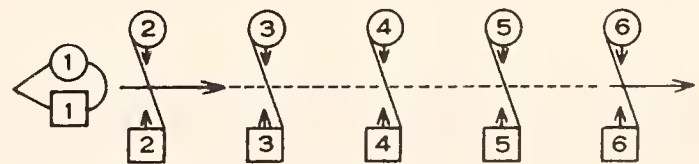


Diagram 3

These three movements complete the figure.

The whole figure is now repeated as many times as there are couples. Each time the "cast off" is done, the last couple (who form the arch) move up one step to the place just vacated by the next to the last couple.

After the *original last couple* have swung down the centre, the dance is completed as follows:

**A. (Meas. 1-8.)** "Over and under" as before.

**B1. (Meas. 1-8.)** "Cast off" as before, except that in passing under the arch, the first couple take their place immediately next to the last couple (standing still and holding their ribbons high also), the second couple next to the first couple, and so on, so that at the end the order of the couples (with the exception of the last couple) is just reversed.

The whole arch should be completed just in time to coincide with the final note of the music.

# RINNCE FADA (Kerry Dance)

## (RINNCE CHIARRAIGH)

(Irish)

$\text{♩} = 126$

**A**

1 2 3 4

5 6 7 8

**B**

9 10 11 12

13 14 15 16

This is the well-loved Rinnce Fada. It is common to all parts of Ireland and is, perhaps, the oldest and most celebrated of the Irish dances.

It is one of the Irish long dances in which any number of couples may take part.

The music here given for it is "The Irish Washerwoman," which is in two parts (A and B) of eight measures each, each of which is repeated.

### THE STEPS

The steps used in the dance are the Promenade Step and the Rising Step. These are described on

pages 29 and 30 at the conclusion of the description of the Fairy Reel.

### FORMATION

Any number of couples (preferably six or more) form two parallel lines lengthways of the room, facing each other, the women in one line (the left as seen from the front of the room) and their partners opposite them in the other. As in all Irish dances, the arms hang naturally at the sides when the hands are disengaged.



## THE DANCE

### Introduction

**A. (Meas. 1-8.)** All stand still while the first strain of the music (A) is played as an Introduction.

### Balance

**A. (Meas. 1-2.)** The man of Couple One and the Woman of Couple Two face toward each other, while the woman of Couple One and the man of Couple Two do the same. All the other dancers in the set face each other in fours in the same manner. [Diagram 1.] In this position, all dance the Rising Step, beginning with the right foot.

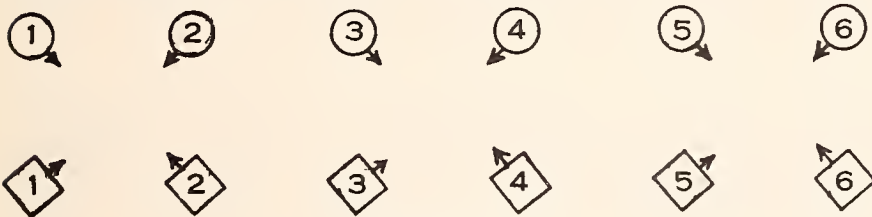


Diagram 1

**(Meas. 3-4.)** All dance the Rising Step, beginning with the left foot.

### Right Wheel

**(Meas. 5-8.)** The four in each group join right hands across the centre and execute a Right Wheel, that is, with Promenade Steps dance forward once around the circle to the left [Diagram 2].

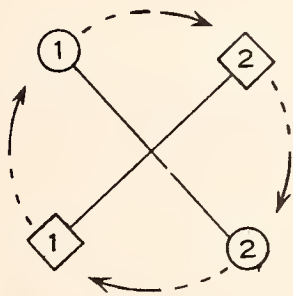


Diagram 2



Illustration A. Down the Centre and Back

### Balance

**A. (Meas. 1-4.)** All release hands and, facing as at the beginning of the dance, dance two Rising Steps as before, except that this time they begin with the left foot.

### Left Wheel

**(Meas. 5-8.)** Each four join left hands, forming a Left Wheel and dance around to the right with Promenade Steps. At the finish of this all release hands and fall back into the original formation.

### Down the Centre and Back

**B. (Meas. 9-12.)** The couples with even numbers (two, four, six, etc.) stand still, while the Leading Couples (numbers one, three, five, etc.) join inside hands as shown in Illustration A and with Promenade Steps dance down the centre toward the foot of the set [Diagram 3], where they release hands and face about.

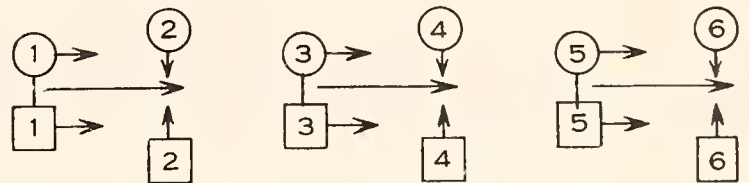


Diagram 3

**(Meas. 13-16.)** The Leading Couples return up the centre in the same manner, releasing hands as they reach their original positions.

### Cast Off

**B. (Meas. 9-10.)** The man and woman of Couple One "cast off," the man passing around behind the Second Man and the woman passing around behind the Second Woman, and meet in the position next below Couple Two. (All the other



Illustration B. The Swing Round

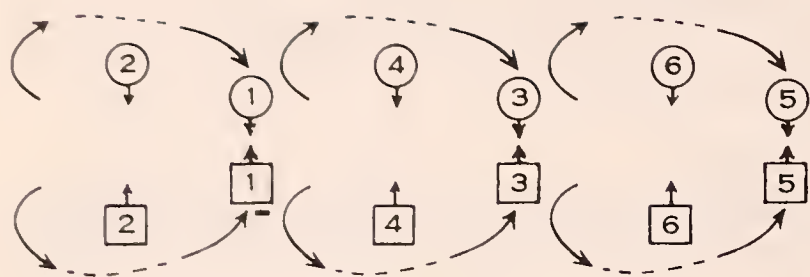


Diagram 4

leading couples at the same time cast off in the same manner.) [Diagram 4.]

### Swing Round

(Meas. 11-16.) The men of Couple One and Couple Two join crossed hands with their partners as shown in Illustration B. With this grasp partners swing each other around with Promenade Steps, revolving in the direction of the hands of the clock (as is customary in ordinary social dancing). As they do this the two couples move around after each other in a small circle in the direction opposite to the hands of the clock. [Diagram 5.]

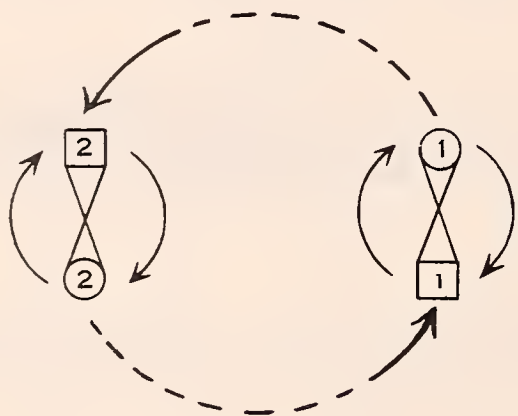


Diagram 5

At the finish of the Swing Round they release hands and fall back into line, with Couple Two now at the head of the set and Couple One in the place vacated by Couple Two. (All the other Odd and Even Couples at the same time execute this movement in the same manner, finishing in exchanged places, as indicated in Diagram 6.)



Diagram 6

This completes the sequence of movements.

The dance (with the Introduction omitted) is now repeated from the beginning in the same manner, except that this time Couples One and Four (and Couples Three and Six) dance together while Couple Two stands idle at the head of the set and Couple Five stands idle at the foot. Couples One and Three each finish one place lower and Couples Four and Six one place higher in the set. [Diagram 7.]



Diagram 7

The dance is continued in this manner with the Leading Couples moving one place lower and the Non-Leaders one place higher in the set at each repetition.

Whenever a couple reach the head of the set they stand idle during one repetition of the dance when they become a Leading Couple and dance as described above for Couple One.

In like manner, when a Leading Couple reach the foot of the set they stand idle during one repetition of the dance. They then become Non-Leaders and dance as described for Couple Two.

The dance is usually concluded when there have been a sufficient number of repetitions of the dance to bring Couple One back to the head of the set.



# FAIRY REEL—SIX-HAND REEL

## (COR NA SIDHEOG—COR SEISIR)

(Irish)

♩ = 112

**A**

**B**

This is a dance for two men and four women. The music for it is the "Fairy Reel," which is in two parts of eight measures each, A and B, each of which is repeated.

### THE STEPS

The steps used in the dance are the Promenade Step and the Side Step. These are described on pages 29 and 30 following the description of this dance.

### FORMATION

The two men and four women form two parallel lines (of three each) facing each other. Each line consists of a man with a woman on either side of

him. In this formation the members of each trio join hands in a line, with elbows bent and hands held at shoulder level. [Diagram 1.] The disengaged arms hang at the sides.

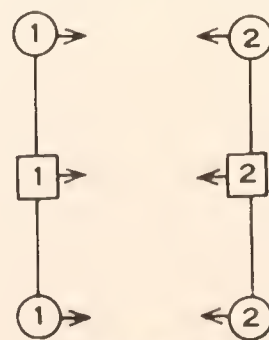


Diagram 1

## THE DANCE

### Introduction

A. (Meas. 1-8.) In this formation all stand still while eight measures of the music (A) are played as an Introduction.

### Advance and Retire

A. (Meas. 1-4.) The two trios advance toward each other with two Promenade Steps, then with two Promenade Steps move backward to places.

(Meas. 5-8.) They Advance and Retire again, but during the last measure they release hands and form a triangle.

### Ring Round

A. (Meas. 1-2.) All six join hands in a ring and dance "Seven" to the right.

(Meas. 3-4.) All release hands and dance "Two Threes" in place.

(Meas. 5-8.) All face to the left and (without joining hands) dance around the circle to the left in single file with Promenade Steps.

B. (Meas. 9-16.) All face toward the centre, join hands in a ring again and repeat the above movement in the same manner except that this time they begin it to the left. At the end of the movement all finish in original positions.

### Small Rings

B. (Meas. 9-12.) Each separate trio join hands in a small ring and both at the same time dance the Side Step ("Seven" and "Two Threes") around to the right.

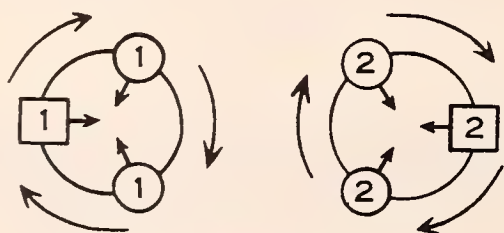


Diagram 2

(Meas. 13-16.) Still with hands joined, both trios dance around to the left [Diagram 2], in the same manner and at the finish release hands and fall back into the original formation.

### Figure Eight

A. (Meas. 1-8.) In each separate trio the man and the woman on his right face each other and

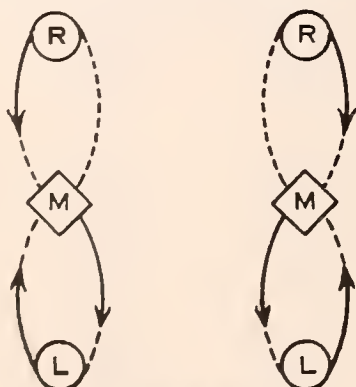


Diagram 3

the woman on the left faces in the same direction as the man. Starting from these positions each man and his two partners dance once around in a Figure Eight with Promenade Steps. [Diagram 3.]

The two trios dance this figure at the same time, but independently of each other. When the figure is completed all are again in their original positions.

### Side Step

A. (Meas. 1-4.) In each trio the man and the Right Woman face each other, join right hands, and Side Step ("Seven" and "Two Threes") in the direction of the opposite trio. At the same time the Left Woman of each trio, still facing toward the opposite two, dances the "Seven" and "Two Threes" to her right (i.e., to the place just vacated by the man and the Right Woman). [Diagram 4.]

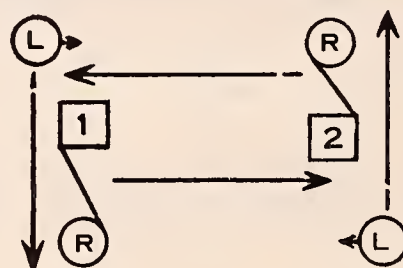


Diagram 4

(Meas. 5-8.) With the "Seven" and "Two Threes" in the opposite direction all Side Step back to their places in the same manner.

B. (Meas. 9-12.) The same movement is repeated as follows: The man and the Left Woman

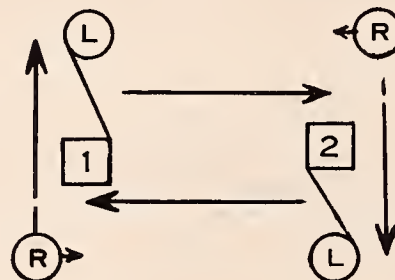


Diagram 5

in each trio now face each other, join right hands and Side Step ("Seven" and "Two Threes") across in the direction of the opposite trio. At the same time, the Right Woman dances "Seven" and "Two Threes" to her left, into the place vacated by the man and the Left Woman. [Diagram 5.]

(Meas. 13-16.) With "Seven" and "Two Threes" in the opposite direction all Side Step back to their places in the same manner.

### Link Arms

B. (Meas. 9-12.) Each man and the woman on his left link right arms, turn once around with Promenade Steps, and release arms.

(Meas. 13-16.) Each man and the woman on his right link left arms, turn once around and, releasing arms, resume their original positions.



**Men Side Step to the Centre**

**A. (Meas. 1-2.)** In each trio the Right Woman dances "Seven" to her left, passing in front of the man. At the same time the Left Woman dances "Seven" to her right, passing behind the man (i.e., the two women exchange places). While the two women are doing this, the two men dance "Two Threes" in place. [Diagram 6.]

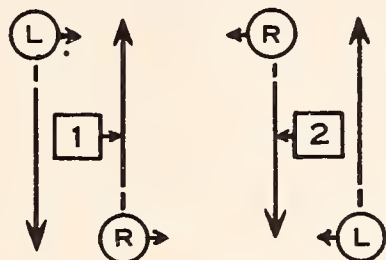


Diagram 6

**(Meas. 3-4.)** All four women dance "Two Threes" in their new positions; at the same time the two men (each facing to his own right) dance "Seven" to the left (i.e., toward each other) and meet in the centre. [Diagram 7.]

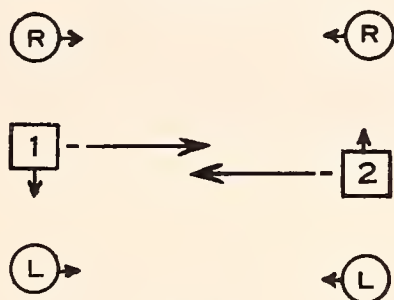


Diagram 7

**(Meas. 5-6.)** The two women of each trio now return with "Seven" to their own places, but this time the Right Woman passes behind and the

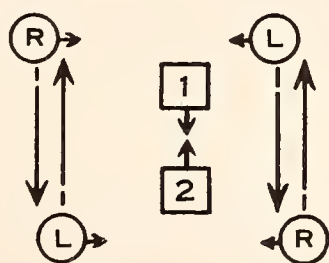


Diagram 8

Left Woman in front. At the same time the men dance "Two Threes" in their new positions in the centre. [Diagram 8.]

**(Meas. 7-8.)** All four women dance "Two Threes" in their original positions and at the same time the men return to their own places, each with "Seven" to his own right [Diagram 9] and resume their original positions, facing each other.

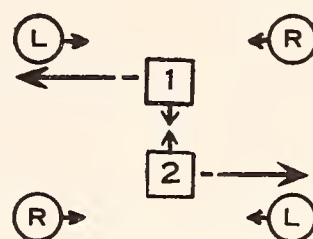


Diagram 9

**FINISH****All Hands In**

**A. (Meas. 1-2.)** All six dancers join hands in a circle and advance toward the centre with Promenade Steps.

**(Meas. 3-4.)** With hands still joined all retire, moving backward from the centre.

**(Meas. 5-8.)** All Advance and Retire again in the same manner.

**Ring Round (Right and Left)**

**B. (Meas. 9-12.)** With hands still joined, all Side Step ("Seven" and "Two Threes") around the circle to the right.

**(Meas. 13-16.)** All dance back again to the left in the same manner.

**All Hands In**

**B. (Meas. 9-16.)** All Advance and Retire twice as before.

**Ring Round (Left and Right)**

**A. (Meas. 1-8.)** With hands still joined, all Side Step around the circle as before except that this time they dance first to the left and then to the right.

This concludes the Dance.

**THE STEPS\*****1. Promenade Step**

This is the ordinary step used in the Irish country dances where no other step is specified. In fitting it to the music, each measure should be counted, "One, Two, Three." The step is as follows:

**(Meas. 1.)** Step forward with the right foot (**one**), bring the left toe to the right heel (**two**), advance the right foot again slightly (**three**).

**(Meas. 2.)** Repeat the same step, but this time beginning with the left foot. Continue in this

manner. There should be a slight springiness in the step.

**2. Side Step**

The Side Step consists of two distinct parts, the "Seven" and "Two Threes." In fitting the "Seven" to the music, two consecutive measures are counted thus: "One, two, **Three**; four, **Five**, six, **Seven**." For the "Two Threes," the following two measures are counted, "one, two, **three**, one, two, **three**."

\*A fuller analysis and description in detail of the steps and figures of the Irish dances will be found in NATIONAL DANCES OF IRELAND by Burchenal. Published by G. Schirmer (Inc.).

(**Meas. 1-2.**) Move directly sideward to the right with the following steps: with a little jump off the ground, land on the toes with the weight on the left foot and the toe of the right foot touching the ground just in front of the left toe (**one**), move the right foot a short step to the right (**two**), bring the left foot across behind the right heel (**three**), move the right foot again a short step to the right (**four**), bring the left foot across behind the right again (**five**), move the right foot again to the right (**six**), bring the left foot across behind the right again, finishing with the weight fully on the left foot and the right foot lifted slightly off the ground (**seven**), and pause in this position. This completes one "Seven."

(**Meas. 3.**) Bring the right foot around and put it down behind the left heel and at the same time lift the left foot slightly from the ground (**one**), put the left foot down on the same spot from which it was lifted, and at the same time lift the right foot slightly (**two**), put the right foot down again on the same spot from which it was lifted and at the same time lift the left foot slightly (**three**), and pause in this position. This completes one "Three."

(**Meas. 4.**) Now bring the left foot around behind the right foot and make another "three" in place.

The whole side step is done on the toes. The step is repeated in the same manner in the opposite direction.

### 3. Rising Step

The following is a simpler form of the "Rising Step" than the usually accepted one which is described elsewhere.\* In fitting it to the music, two consecutive measures are counted thus: "**One, Two** and, **One-two-three-Four.**"

(**Meas. 1.**) With a little jump off the ground, land on both feet with the right foot in front of the left (**One**), hop on the left foot and at the same time raise and extend the right foot forward (**Two**), make a slight hop on the left foot (**and**).

(**Meas. 2.**) Put the left foot down behind the right with a smart beat and, keeping the feet in this position, make three more quick little steps in the same spot (one-two-three-four) and pause in this position.

The same is repeated with the other foot. The whole step is done on the toes. This is a stationary step, that is, the dancer remains in place while executing it.



## CLAP DANCE (Klappdans)

(Swedish)

*Allegro* ♩ = 96

The musical score is written for piano in 2/4 time, G major. It consists of two main sections, A and B, each 8 measures long. Section A begins with a forte (f) dynamic and includes measures numbered 1 through 5. Section B begins with a forte (f) dynamic and includes measures numbered 1 through 3, followed by a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf). The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

The music consists of two parts, A and B, of eight measures each, repeated. In fitting the steps to the music, each measure should be counted thus: "One, and, two, and."

The dance is done in couples around the room.

**FORMATION**

Partners stand side by side, the man on the left of the girl, holding her left hand in his right. The outside hand of each is placed on the hip.

**THE DANCE**

**A. (Meas. 1.)** Beginning with the outside foot, partners polka forward, at the same time swinging the joined hands backward and turning slightly toward each other. (Polka is described among the Gotlands Quadrille steps, on page 36.)

**(Meas. 2.)** With the inside foot polka forward, at the same time swinging the joined hands forward and turning slightly away from partners.

**(Meas. 3-8.)** Continue to polka, swinging the

arms back and forward. (Or couples may dance polka in ordinary dance position.)

**A. (Meas. 1-8.)** Partners dance "heel and toe" polka as described in Tantoli (Meas. 1-8 of A, pages 39 and 40). At the end they release hands and come to a standstill, facing each other, with hands on hips.

**B. (Meas. 1.)** In this position, partners bow to each other, the man making an ordinary bow, and the girl making a peasant's bobbing courtesy (feet together, bend both knees) (**one, and**) [Fig. 1]; return to erect position (**two, and**).

**(Meas. 2.)** Each dancer claps hands three times (**one, and, two**); pause (**and**).

**(Meas. 3-4.)** Same as Meas. 1-2.

**(Meas. 5.)** Partners clap right hands together once (**one, and**); each claps own hands once (**two, and**).

**(Meas. 6.)** Partners clap left hands together once (**one, and**); each claps own hands once (**two, and**).



Figure 1

(Meas. 7.) Partners each make a complete left about turn (**one, and, two, and**).

(Meas. 8.) Partners, facing each other with hands on hips, make three stamps in place, beginning with the right foot (**one, and, two**); pause (**and**).

**B.** (Meas. 1-4.) Repeat as in **B** (Meas. 1-4) before.

(Meas. 5.) Partners shake the right forefinger at each other threateningly three times (**one, and, two**); pause (**and**).



Figure 2

(Meas. 6.) Shake the left forefinger at each other in the same manner (**one, and, two**); pause (**and**).

(Meas. 7.) Partners strike right palms together (**one**) and immediately each makes a complete left about turn (**and, two, and**).

(Meas. 8.) Partners, facing each other, make three stamps in place, beginning with the right foot.

The dance is repeated as often as desired. When danced in a circle of couples, each time it is repeated each man steps back and takes the girl next behind as a new partner.



## GOTLANDS QUADRILLE

(Swedish)

*Allegro*  $\text{♩} = 108$ 

First system of music, measures 1-5. The key signature is one sharp (F#). The tempo is *Allegro* with a quarter note equal to 108 beats per minute. The system is marked with a forte *f* dynamic. The first measure is marked with a repeat sign and a first ending bracket. Measures 1 through 5 are numbered. The system is labeled 'A' at the beginning.

Second system of music, measures 6-11. The tempo changes to *slower* with a quarter note equal to 76 beats per minute. The system is marked with a first ending bracket over measures 8 and 9. Measures 6 through 11 are numbered. The system is labeled 'B' at the beginning.

Third system of music, measures 12-17. The system is marked with a forte *f* dynamic. Measures 12 through 17 are numbered. The system is labeled 'C' at the beginning.

Fourth system of music, measures 18-23. Measures 18 through 23 are numbered. The system is labeled 'D' at the beginning.

Fifth system of music, measures 24-29. Measures 24 through 29 are numbered. The system is labeled 'E' at the beginning.

## DANCES OF THE PEOPLE

C

Measures 1-6 of section C. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Dynamics include *f* (forte) and *p* (piano). Fingerings 1 through 6 are indicated for the right hand.

D

Measures 7-10 of section D. The music continues in 2/4 time with a key signature of one sharp. Dynamics include *f* (forte). Fingerings 1 through 4 are indicated for the right hand.

*faster*  $\text{♩} = 92$

E

Measures 11-14 of section E. The tempo is marked *faster* with a quarter note equal to 92 beats per minute. The music is in 2/4 time with a key signature of one sharp. Dynamics include *mp* (mezzo-piano). The word *rit.* (ritardando) appears above measure 12. Fingerings 1 through 8 are indicated for the right hand.

Measures 15-18 of section E. The music continues in 2/4 time with a key signature of one sharp. Dynamics include *fz* (forzando). Fingerings 3 through 8 are indicated for the right hand.

*slower*  $\text{♩} = 84$

F

Measures 19-24 of section F. The tempo is marked *slower* with a quarter note equal to 84 beats per minute. The music is in 2/4 time with a key signature of one sharp. Dynamics include *fp* (fortissimo). Fingerings 1 through 6 are indicated for the right hand.



*as before*  $\text{♩} = 92$ 

Musical notation for measures 7-8 and 1-4. Measure 7 is marked with a fermata. Measure 8 is marked *fz*. Measure 1 is marked *mn*. Measures 2, 3, and 4 are marked with a fermata. The key signature is one sharp (F#).

*slower*  $\text{♩} = 80$ 

Musical notation for measures 5-8 and 1-2. Measure 5 is marked *mf*. Measure 6 is marked *mf*. Measure 7 is marked *fz*. Measure 8 is marked *fz*. Measure 1 is marked *mf*. Measure 2 is marked *mf*. The key signature is one sharp (F#).

Musical notation for measures 3-8. Measures 3, 4, 5, 6, and 7 are marked with a fermata. Measure 8 is marked *f*. The key signature is one sharp (F#).

 $\text{♩} = 144$ *still quicker*

Musical notation for measures 9-14. Measures 9, 10, 11, 12, 13, and 14 are marked with a fermata. Measure 9 is marked *quicker*. The key signature is one sharp (F#).

Musical notation for measures 15-20. Measures 15, 16, 17, 18, 19, and 20 are marked with a fermata. Measure 17 is marked *ff*. The key signature is one sharp (F#).

## GOTLANDS QUADRILLE

(Swedish)

The music consists of parts A, B, C, D, E, F, G and H, as follows: A, eight measures repeated; B, sixteen measures repeated; C, eight measures; D, eight measures; E, eight measures; F, eight measures; G (the same as E), eight measures; H, twenty measures, repeated as many times as desired. The measures should be counted thus: "**One, and, two, and,**" except in the case of D, which is counted thus: (First measure) "**one, two**"; (second measure) "**one, two, three,**" etc.

## THE STEPS

The steps used in the dance are explained first so that in the following description of the dance they may be indicated by name. They are as follows:

## "Jig"

Step on the right foot and sway the body to the right (**one**); hop on the right foot (**and**); step on the left foot and sway the body to the left (**two**); hop on the left foot (**and**), and so on.

## "Polka"

(**Meas. 1.**) After a preliminary hop on the left foot, step forward with the right foot (**one**); close the left foot to the right foot (**and**); step forward again with the right foot (**two**); hop on the right foot (**and**).

(**Meas. 2.**) Repeat the same, beginning with the left foot.

## "Gotlands"

With a jump, strike the balls of both feet on the ground at the same time (**one, and**); hop on the right foot and at the same time kick the left foot up backward (**two, and**) [Fig. 1].

## "Kicking"

Spring onto the right foot, and at the same time kick the left leg forward (**one, and**); spring onto the left foot, and at the same time kick the right leg forward (**two, and**) and continue. This is danced in place. Both legs are kept stiff, and the head and body are inclined backward.

The girls dance this step rather demurely, with hands on hips. The men do it more vigorously, and at the same time use their hands in the following manner: with the elbows bent and kept at sides, clinch the fists with thumbs sticking up, and jerk the right and left up and down alternately, as if pointing over the shoulder with the thumbs. When the right foot is kicked forward, the right thumb is jerked up, etc.

Throughout the entire dance (with one exception during VI) the girl starts each step by putting down the *right* foot first, the man by putting down the *left* foot first.

Whenever one hand is free, it is placed on the hip. Whenever both hands are free, the girl puts hers (knuckles down) on hips; the man folds his arms across his chest.

## FORMATION

The dancers form in two parallel lines of three couples each. In each couple the man is on the left of his partner, and holds her left hand in his right. The lines are about four steps apart and facing each other.

## THE DANCE

## I. "Walk Around"

A. (**Meas. 1-8.**) The whole set form one circle (with the girls turned out with their backs toward the centre, and the men with their faces toward the centre) with hands joined; all walk around the circle fifteen steps, taking two steps to a measure, and swinging the joined hands inward on one step and outward on the next. On the sixteenth step all face the other way without releasing hands [Fig. 2].

A. (**Meas. 1-6.**) With twelve longer and more springy steps, all move around the circle in the opposite direction to place. [Fig. 1.]

(**Meas. 7-8.**) Partners join both hands, with arms extended sidewise, shoulder high, and turn each other in place with four walking steps, finishing in the specified formation of two parallel lines.

## II.

B. (**Meas. 1-2.**) With four "jig" steps, the girls of the left line and the men opposite them in the right line advance toward each other.

(**Meas. 3-4.**) With four "jig" steps they retire backward to position.

(**Meas. 5-6.**) With four "jig" steps, they advance again, and this time pass each other (right shoulder to right shoulder), and face about to the right, all the time keeping face to face.

(**Meas. 7-8.**) With four "jig" steps, each retires backward to the other's place in the opposite line.

(**Meas. 9-12.**) The same men and girls now advance from their new positions and retire as before with eight "jig" steps.

(**Meas. 13-14.**) With four "jig" steps they advance and pass each other, right shoulder to right shoulder, without turning, and go straight on to their own partners.

(**Meas. 15-16.**) Partners all take regular waltz position and turn once around in place with "jig" steps, pumping the extended arm down and up as the body sways from side to side.

B. (**Meas. 1-16.**) The girls of the *right* line and the men of the *left* line now execute exactly the same figure.





Figure 1

### III. "Salutation"

C. (Meas. 1-2.) The dancers in each line join hands, and with three dignified walking steps the two lines advance toward each other, and on the fourth count stop with feet together, and make a slight bow.

(Meas. 3-4.) Both lines retire with three steps, and stop with feet together on the fourth count.

(Meas. 5-6.) Both lines advance again three steps, and on the fourth count (which is retarded in the music) make a deep, formal bow.

(Meas. 7-8.) Both lines retire to places with four "jig" steps.

### IV. "Forward and Clap"

D. (Meas. 1-2.) These two measures are counted thus: (First measure) "one, two"; (second measure) "one, two, three." All the girls of both lines walk two steps forward toward the opposite line (one, two), take a third step and pause, leaning slightly forward and to the right, clapping the hands three times (one, two, three).

(Meas. 3-4.) The girls face about to the left, and, beginning this time with the left foot, walk back to places, facing partners, and, leaning forward and to the left, clap hands at them three times.

(Meas. 5-6.) All the men advance and clap as in Meas. 1-2.

(Meas. 7-8.) The men all face about to the right, and, taking partners in regular waltz position, swing around in place with four "jig" steps.

During the retard indicated here in the music, partners join inside hands and stand ready for next step.

### V. "Polka Across"

E. (Meas. 1-2.) With two "polka" steps, all couples [Fig. 4] cross over to opposite side; in doing this each couple lets go of hands long enough to allow the girl to go between the partners of the opposite couple as they cross over.

(Meas. 3-4.) Partners join both hands (with both arms extended sidewise, shoulder high), and with four walking steps turn in place, finishing side by side with the man on the left of the girl.

(Meas. 5-8.) Repeat the same, all returning to original positions.

F. (Meas. 1-4.) Partners, keeping face to face with each other, but without taking hold of each other, dance around in place with eight "jig" steps.

(Meas. 5-8.) Without pausing, partners take regular waltz position, and continue turning in place



with eight "jig" steps, pumping the extended arm down and up as the body sways.

G. (Meas. 1-8.) Cross over and back, as described in E.

#### VI. "Gotlands"

H. (Meas. 1-4.) Dancers all quickly face to the right, each man steps forward so as to stand side by side with his partner on her left, at the same time joining both hands with her (right hand with her right; left hand with her left). All the couples walk forward around in a circle seven steps, making two steps to a measure, until the last (fourth) measure, when they halt on the eighth count and face about without releasing hands.

(Meas. 5-8.) All walk around the circle in the opposite direction, the men beginning this time with the right foot, and the girls with the left. On the eighth count, partners release hands, halt, and face each other. (During these eight measures partners turn their heads and bow to each other on the first

count of each measure. They emphasize the time also by raising and lowering their joined hands slightly, bringing them down at the same time that they make the bow.)

(Meas. 9-12.) Partners, facing each other, make eight "kicking" steps in place (with the speed of the music almost doubled). [Fig. 2.]

(Meas. 13-20.) The men take their partners by the waist (girls putting their hands on partners' shoulders) and swing around vigorously in place, with "Gotlands" steps. (During this swing the rapid tempo is maintained.)

H. (Meas. 1-20.) Repeat VI exactly as before, with the one difference that on the first count the man of each couple releases his partner, takes a step backward (instead of forward), immediately joining hands with the girl behind, with whom he now dances. The figure may be repeated as many times as desired, every one dancing with a new partner each time.



Figure 2



## TANTOLI

(Swedish)

*Allegro* ♩ = 96

**A**

*mf*

1 2 3 4 5

**B**

*f*

6 7 8 1 2

3 4 5 6 7 8

D.C.

The music consists of two parts, A and B, of eight measures each. In fitting the steps to the music, each measure should be counted thus: "One, and, two, and." The dance is done in couples.

## FORMATION

Partners stand side by side, the man on the left, the girl on the right, the man with his right arm around the girl's waist and she with her left hand on his shoulder. The disengaged hand of each is placed on the hip. [Fig. 1.]

## THE DANCE

**A. (Meas. 1.)** Both place the outside foot forward with the toes raised, and at the same time lean the body slightly backward (**one, and**); both place the outside foot backward, so that the toe touches the floor behind, and at the same time lean the body slightly forward (**two, and**).

**(Meas. 2.)** Beginning with the outside foot, both make one polka step forward, thus: step forward with the outside foot (**one**); close the inside



Figure 1



foot to the outside foot (**and**); step forward with the outside foot (**two**); pause (**and**).

(**Meas. 3-4.**) Repeat same as Meas. 1-2, using the inside foot. (**Meas. 5-8.**) Repeat entire step.

**B.** (**Meas. 1-7.**) The man takes his partner by the waist with both hands, and she puts both hands on his shoulders. In this position they dance around with "jig" steps (described in the Gotlands

Quadrille, p. 36), the man stepping first on his left foot and the girl on her right.

(**Meas. 8.**) The man lifts his partner [see Fig. 7 in Four Dance] high in the air (she assisting him by jumping) (**one, and**), and puts her down on his right side (**two**); pause (**and**).

Repeat the whole dance as often as desired.

## THREE MEN'S POLSKA (Trekarlspolska)

*Tempo di Mazurka* ♩ = 152

(Swedish)

The musical score is written for piano and consists of two parts, A and B, each repeated. Part A is marked *mf* and *fp*, while Part B is marked *p legato*. The score is in 3/4 time and features a key signature of one flat (B-flat). The measures are numbered 1 through 8 for each part. The score ends with a *FINE* marking and a *D. C. al Fine* instruction.

The music consists of two parts, A and B, of eight measures each, repeated. In fitting the movements to the music, each measure should be counted thus: "One, two, three."

### FORMATION

The dance is done by nine people, three men, each with two girls. The dancers form in three parallel lines; in each line the man standing with a



girl on either side of him [Fig. 1]. The front and back lines stand so that they are facing each other; the middle line stands with backs turned to the rear line. There should be a distance of about four short steps between the lines. For convenience, the middle line will be called "trio 1," the front line "trio 2," and the rear line "trio 3."

## THE DANCE

### Introduction

A. (Meas. 1-8.) The dancers stand still in position.

#### I.

### First Part

A. (Meas. 1.) Trios 1 and 3, beginning with the left foot, advance toward each other with three running steps.

stand still in this position, facing trios 2 and 3 (**two, three**). During Meas. 4, trio 2 merely halt in original position, with a stamp (**one**); stand still (**two, three**).

(Meas. 5-8.) Trio 1 repeat the same with trio 3, finishing with the about face, which brings them back to original position facing trio 2.

### Second Part

B. (Meas. 1.) Releasing his partner's hands and placing his hands on hips, the man of trio 1 runs diagonally forward to his left with three running steps, beginning with the left foot, so as to come face to face with the "right girl" of trio 2.

(Meas. 2.) With a little spring, he places his right foot forward, alighting with a vigorous stamp on both feet (**one**); he pauses in this position (**two, three**).



Figure 1

(Meas. 2.) Halt face to face, at the same time stamping the right foot and leaning the head to the right (**one**); stand still in this position (**two, three**).

(Meas. 3.) Retire with three running steps.

(Meas. 4.) Trio 1 release hands and with a jump face about, alighting on both feet with a vigorous stamp, and immediately join hands again (**one**);

(Meas. 3.) With a spring, he changes his position so that his left foot is forward, with a vigorous stamp on both feet (**one**); he stands still in this position (**two, three**).

(Meas. 4.) He stamps again with both feet, placing his right foot forward (**one**); he stands still in this position (**two, three**).



(**Meas. 5-8.**) He takes the "right girl" by her waist (she places her hands on his shoulders) and swings her around vigorously, both taking steps as follows: with the left foot, both slide to the left (**one**); close the right foot to the left (**and**); slide again to the left with the left foot (**two**); step across in front of the left foot with the right foot (**three**), and continue. The swing should be very vigorous.

(The girl during Meas. 2, 3, and 4 has made the same movements, but without stamping.)

**B. (Meas. 1.)** Releasing the girl, and placing hands on hips, the man, with three steps, runs diagonally across (passing between his own partners on the way) to the "right girl" of trio 3.

(**Meas. 2-8.**) He repeats the stamping steps and swinging with this girl, but during the swing he gradually brings her toward his original position in the centre of his own trio.

### Third Part

**A. (Meas. 1-8.)** The girl that he first swung quickly joins the man of trio 1 and the girl he has just been swinging, and they join hands in a circle. The right girl of trio 1 joins the two remaining dancers in trio 3. The left girl of trio 1 joins the two remaining dancers in trio 2. In this way three separate circles are made. With the same steps as

already described for the swing, all three circles swing around vigorously to the left [Fig. 2]. At the end of Meas. 8 all quickly return to their own partners in original positions.

## II. First Part

**A. (Meas. 1-8.)** Same as first part of I.

### Second Part

**B. (Meas. 1-8.)** Same as Meas. 1-8 of second part of I, except that the man of trio 1 now runs forward diagonally to the right, so as to come face to face with the "left girl" of trio 2, and dances with her.

**B. (Meas. 1-8.)** Same as Meas. 1-8, repeated, of the second part of I, except that the man dances with the "left girl" of trio 3.

### Third Part

**A. (Meas. 1-8.)** Same as third part of I, except that the man of trio 1 and the "left girls" of trios 2 and 3 now form the middle circle, the "right girl" of trio 1 joins the two remaining dancers in trio 2, and the "left girl" joins those in trio 3.

## III. First Part

**A. (Meas. 1-8.)** Same as before.



Figure 2



**Second Part**

**B. (Meas. 1-8.)** Same as before, the man of the first trio dancing this time with his own left-hand partner.

**B. (Meas. 1-8.)** He repeats the same with his own right-hand partner.

**Third Part**

**A. (Meas. 1-8.)** Same as before, except that the three circles are formed by the dancers in each trio joining hands with their own partners.

**IV. First Part**

**A. (Meas. 1-8.)** Same as before.

**Second Part**

**B. (Meas. 1-8.)** Same as before, except that

this time the man of trio 1 runs straight forward to the opposite *man* in trio 2, and dances with him. They both stamp vigorously, and on each stamp threaten each other with a clenched fist (first with the right, then the left, then the right). In swinging, each puts his hands on the other's shoulders.

**B. (Meas. 1-8.)** The man of trio 1 repeats the same with the man of trio 3.

**Third Part**

**A.** The three men form a circle in the centre, with hands on each other's shoulders, and the girls all join hands in one circle around them. All dance around with the same steps as in third part before.

**SEVEN PRETTY GIRLS**

(Swedish Singing Game)

*Allegretto con moto* ♩ = 120

Seven pret - ty girls are in a ring, Seven pret - ty girls are in a ring,

No pret - tier girls can be seen, Here a - mong our pret - ty play - mates.

The music consists of one strain of eight measures, which is repeated as many times as necessary. The words sung during the dance are as follows:

Seven { pretty girls } are in a ring,  
 " { jolly boys } " " " "



No { prettier girls }  
jollier boys } can be seen,

Here among our { pretty }  
jolly } playmates.

Girls, {  
Boys, { now turn, oh, turn about,  
" " " " " "

Come choose yourself a partner out,  
Tra la la la la la.

Now I'm thine if thou art mine;  
" " " " " "

Take then my hand, I give as sign  
That I am now your partner.

Now we're happy all the day,  
" " " " " "

So let us sing and dance and play,  
Tra la la la la la.

The dancers form a large circle with hands joined.  
Inside this circle is a small circle of seven girls with  
hands joined.

### THE ACTION

#### I.

(Meas. 1-8.) During eight measures the outside circle moves quietly around from right to left,

the dancers taking three short steps to each measure. At the same time the dancers forming the inside circle, beginning on the first note, with a stamp with the left foot, run briskly around from right to left.

(Meas. 1-8.) The outside circle continues as before. The inside circle, without stopping, on the first note (as they sing "Girls") let go of hands and, with a stamp, face out with backs toward the centre of the circle, immediately joining hands again, and continue running in the same direction as before.

#### II.

(Meas. 1-8.) The outside circle comes to a halt. The girls of the inside circle clap hands together on the first note (as they sing "now") and without stopping running, they separate and each takes a boy from the big circle, and, hooking right elbows, partners swing round inside big circle with running steps. The left hand is placed on the hip.

(Meas. 1-8.) The couples inside the circle clap hands on the first note as they sing "now," immediately hook left elbows and swing around in the opposite direction with the right hand on the hip.

At the end there is a slight pause, during which the girls take places in the large circle and the boys form a new inside circle of seven.

Repeat the whole game any number of times.

## BLEKING

(Swedish)

The music consists of two parts, A and B, of eight measures each. In fitting the dance to the music each measure should be counted thus: "One, and, two, and."

### THE STEPS

The two steps used are the "Bleking" and "jig" steps.

#### "Bleking"

(Meas 1.) With a spring, place the left foot forward with the heel touching the ground and the toe raised (one); pause in this position (and); with a spring, change the position of the feet, so that the right is forward with the toe raised (two); pause in this position (and).

(Meas. 2.) With quicker springs, change the position of the feet three times in the same manner, thus: left foot forward (one), right foot forward (and), left foot forward (two); pause in this position (and).

In repeating this whole step, begin by placing the right foot forward.

#### "Jig"

This is the same as the "jig" described in the Gotlands Ouadrille.



Figure 1



## BLEKING

(Swedish)

*Moderato* ♩ = 72

## THE DANCE

The dance is done in couples.

**A. (Meas. 1-8.)** Partners face each other, and, with both hands joined, dance "Bleking" steps and at the same time move the arms in a corresponding manner, thus: whenever the left foot is placed forward, thrust the left arm forward and pull backwards with the right hand, and vice versa.

This should be done decisively and with spirit.

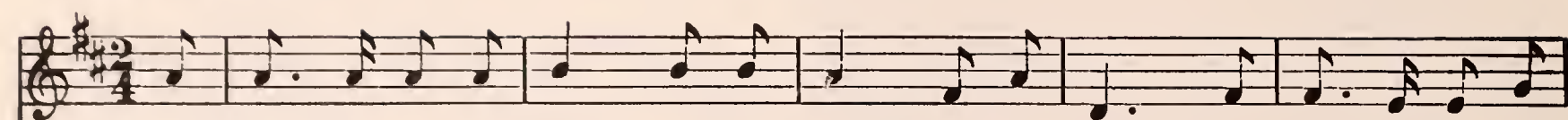
**B. (Meas. 1-8.)** Partners take regular waltz position and dance around with sixteen "jig" steps, swinging vigorously and pumping the extended arms down and up, as the body sways from side to side [Fig. 1].

Repeat the whole dance as many times as desired.

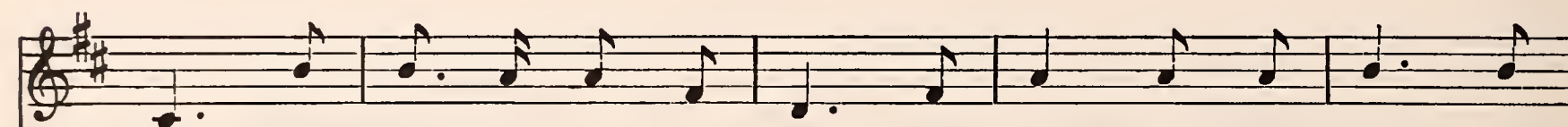
## DANCES OF THE PEOPLE

## OUR LITTLE GIRLS

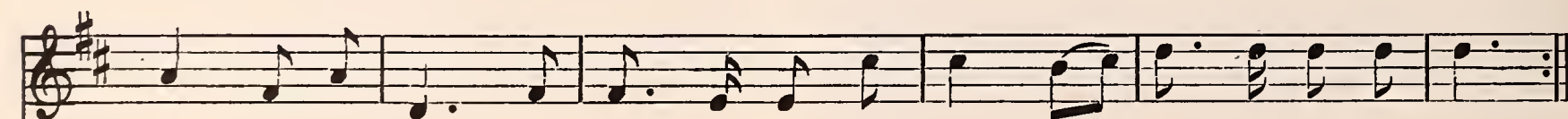
(Swedish Singing Game)

*Allegro* ♩ = 108

Our lit - tle girls, we know, When to danc - ing they go, Would like a boy to  
Then boom - fa - ra - la, boom - fa-ra - la, boom - fa-ra-la - la, Yes, boom - fa - ra - la -



know, With whom to dance just so. And if you will be A  
la, yes, boom - fa - ra - la - la.



part - ner to me, Just put your hand in mine, And dance so mer - ri - ly.





## OUR LITTLE GIRLS

(Swedish Singing Game)

The music consists of one strain of sixteen measures, which is repeated as many times as necessary.

The dancers form in a large single circle with hands joined, with several extra dancers inside the circle.

The following words are sung as they dance:

Our little  $\left\{ \begin{array}{l} \text{girls} \\ \text{boys} \end{array} \right\}$  we know,  
 When to dancing they go,  
 Would like a  $\left\{ \begin{array}{l} \text{boy} \\ \text{girl} \end{array} \right\}$  to know,  
 With whom to dance just so.  
 And if you will be  
 A partner to me,  
 Just put your hand in mine,  
 And dance so merrily.

Then boom-fa-ra-la, boom-fa-ra-la, boom-fa-ra-la-la,  
 Boom-boom-fa-ra-la-la, boom-boom-fa-ra-la-la,  
 And if you will be  
 A partner to me,  
 Just put your hand in mine,  
 And dance so merrily.

## THE ACTION

## I.

(Meas. 1-8.) The dancers forming the large circle begin with the left foot and walk around so that the circle moves to the left, taking two steps to each measure and swinging the joined hands in and out in time to the music. At the same time, the

several dancers inside the circle walk around in the opposite direction, each one with hands on hips (or swinging the arms in time to the music) and keeping close to the outside circle.

(Meas. 9.) As the dancers sing "And if," each of those inside the circle chooses a partner from the outside circle, taking her left hand with his right.

(Meas. 10-16.) These couples continue walking around inside the circle in the same direction as before, swinging the joined hands and keeping the outside hands on the hips; at the same time the outside circle continues walking around in the same direction as before, having closed up the gaps in the circle.

## II.

(Meas. 1-4.) The outside circle skips in the same direction as before, taking two steps to each measure. At the same time the couples in the centre join both hands and, leaning away from each other, swing around to the right in place, with two skipping steps to each measure.

(Meas. 5-8.) All skip and turn in opposite direction.

(Meas. 9-16.) As they sing "And if you will be," etc., all walk again, the outside circle moving around from right to left, and the couples in the inside circle going in the opposite direction, all swinging hands as before.

At the end of the chorus there is a short pause, during which the dancers who were originally in the centre of the circle quickly take places in the outside circle, leaving the dancers chosen by them inside the circle.

The dance is then repeated as before.

## DANCES OF THE PEOPLE

## GUSTAF'S SKOAL

(Swedish Singing Game)

*Allegro moderato* ♩ = 88

A

Gus - taf's skoal! There is no bet - ter skoal than this! Gus - taf's skoal! The

1 2 B

best old skoal there is! is! Ho fal - de - rol jan, Le - jan, li - jan, Ho fal - de - rol jan,

Le - jan, li - jan, Ho fal - de - rol jan, Le - jan, li - jan, Gus - taf's skoal!



## GUSTAF'S SKOAL

(Swedish Singing Game)

The music consists of two parts, A and B, of eight measures each, repeated.

## FORMATION

The dance is done by four couples standing in a square set, as in a quadrille. In each couple the

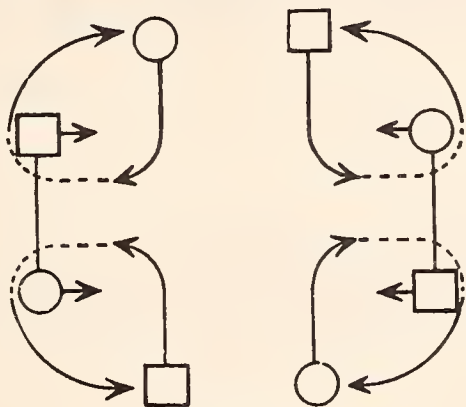


Diagram 1

man stands on the left. Partners join inside hands and place outside hands on hips.

## THE DANCE

## I.

**A. (Meas. 1-2.)** Beginning with the right foot, the head couples advance three steps toward each other. On the second count of Meas. 2 all bow to opposites. (In bowing, the man makes the usual man's bow; the girl touches the left toe behind the right heel, and makes a bobbing courtesy.)

**(Meas. 3-4.)** Beginning with the left foot, the dancers retire to places with three walking steps, bringing the feet together on the second count of Meas. 4.

**(Meas. 5-6.)** Same as Meas. 1-2.

**(Meas. 7-8.)** Same as Meas. 3-4.

**A. (Meas. 1-8.)** The two side couples now advance and retire in the same manner. (During this figure the dancers advance and retire with great dignity.)

## II.

**B. (Meas. 1-4.)** The head couples, skipping (two steps to each measure), advance toward each other, release partner's hands, and taking the hands of the opposite dancers, separate, the man going toward the left and the girl toward the right. They pass under the arches made by the side couples, who raise high their joined hands. Immediately after passing under this arch, they separate to the right

and left again, returning to partners in original places. [See Diagram 1.]

**(Meas. 5-8.)** Still skipping, the dancers clap hands on the first note of Meas. 5, join both hands with partner, lean away from each other and swing around vigorously. [Fig. 1.]



Figure 1

**B. (Meas. 1-8.)** Side couples execute the same figure.

All through this dance the song should be sung by all the dancers. Emphasis should be laid upon the formal stateliness of the first part and upon the lightness and jollity in the swinging of partners in the second part.

The words of the song are as follows:

## A.

|| Gustaf's skoal!  
There is no better skoal than this!  
Gustaf's skoal!  
The best old skoal there is! ||

## B.

|| Ho fal-de-rol jan,\*  
Lejan, lijan,  
Ho fal-de-rol jan,  
Lejan, lijan,  
Ho fal-de-rol jan,  
Lejan, lijan,  
Gustaf's skoal! ||

Pronounce the j's as y's.

## DANCES OF THE PEOPLE

## FEIAR\*

(From South Norway)

*Allegro moderato*  $\text{♩} = 90$ 

A

Measures 1-4 of section A. The music is in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Measures 1 and 2 are marked with a '1' above the staff, and measures 3 and 4 are marked with a '2' above the staff.

Measures 5-8 of section A. The melody continues in the treble clef, and the bass line continues in the bass clef. Measures 5 and 6 are marked with a '3' above the staff, and measures 7 and 8 are marked with a '4' above the staff.

B

Measures 9-12 of section B. The melody is in the treble clef, and the bass line is in the bass clef. Measures 9 and 10 are marked with a '5' above the staff, and measures 11 and 12 are marked with a '6' above the staff.

Measures 13-16 of section B. The melody continues in the treble clef, and the bass line continues in the bass clef. Measures 13 and 14 are marked with a '7' above the staff, and measures 15 and 16 are marked with an '8' above the staff.

\*Acknowledgements to Klara Semb.



## FEIAR

(From South Norway)

The music consists of two parts, A and B, which correspond to parts A and B of the dance. In fitting the steps to the music, each measure may be counted thus: "One, and, two, and."

## THE STEPS

The steps used in the dance are the Walking Step, Change Step and Hop Step.

**Change Step.** Step forward on the right foot (**One**), close the left foot to the right foot (**and**), step forward again on the right foot (**Two**), swing the left foot forward and at the same time make a slight hop on the right foot (**and**). The same step is done beginning with the left foot.

As partners dance forward with this step, they begin with outside feet and swing their joined inside hands backward so that they face each other during the first Change Step [Fig. 1]. On the second Change Step, beginning with inside feet, they swing their joined hands forward so that they are back to back [Fig. 2]. They continue in this manner.

**Hop Step.** Step forward on one foot (**One**), and hop on it raising the other foot slightly off the

ground (**and**); repeat the same step on the other foot (**Two, and**), and so on.

## FORMATION

Any number of couples divisible by four, stand one behind the other in a circle around the room facing in the direction opposite to the hands of the clock. Couples are numbered off from left to right around the circle so that Couple One are behind Couple Two with whom they are to dance. [Diagram 1.] In each couple the girl is on the right of her partner. Partners join inside hands the man placing his outside hand on his hip, palm down with the thumb to the front, and the girl holding her dress out a little to the side with her outside hand.

## THE DANCE

## I.

**A. (Meas. 1-3.)** Beginning with outside feet, and swinging the joined hands backward, all dance



Figure 1





Figure 2

three Change Steps forward, in the direction opposite to the hands of the clock. [Diagram 1.]

(Meas. 4.) Take two walking steps forward, on the inside, then the outside, foot. On the last

step, partners release hands and face about, turning inward.

(Meas. 5-8.) Clapping hands on the first count, partners join inside hands and beginning with out-

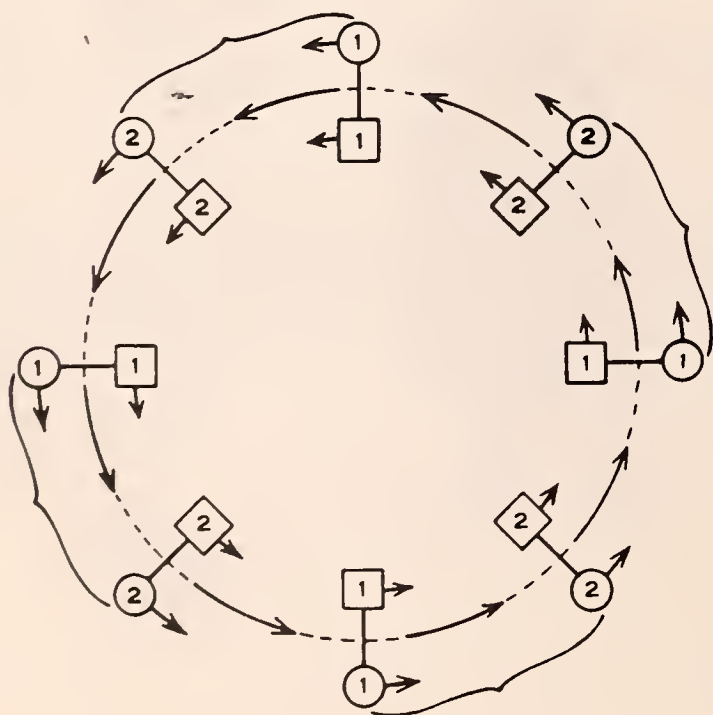


Diagram 1

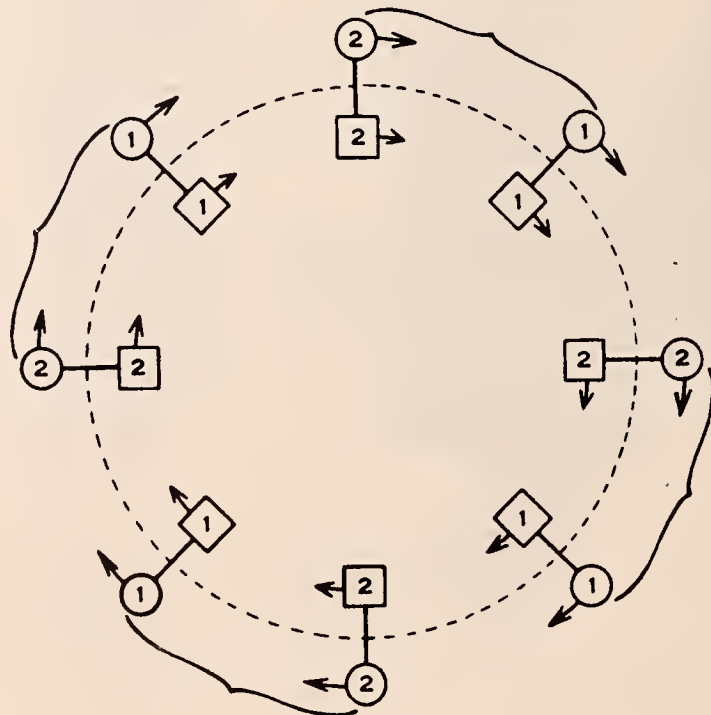


Diagram 2



side feet, dance four Change Steps in the opposite direction. [Diagram 2.]

## II.

**B. (Meas. 9-12.)** Couple One and Couple Two join right hands across the center, and beginning with left feet dance eight Hop Steps around in the direction of the hands of the clock. This is called the "Mill." [Fig. 3.]



Figure 3

**(Meas. 13-16.)** Clapping hands on the first count, all face about, join left hands across the center and dance eight Hop Steps around in the opposite direction. They finish in original positions facing in the same direction as at the beginning of the dance.

The whole dance is repeated as described above *except that* during the first measure of **A**, a progression is made, Couple One moving forward one place in the circle and Couple Two dropping back and taking its place in front of the next Couple One. This is executed as follows:

**A. (Meas. 1.)** Couple One join inside hands and dance forward as at the beginning of the dance. At the same time, the man and girl of Couple Two separate and dance backward allowing Couple One to pass between them, and fall back one place in the circle in front of the next Couple One. [Diagram 3.]

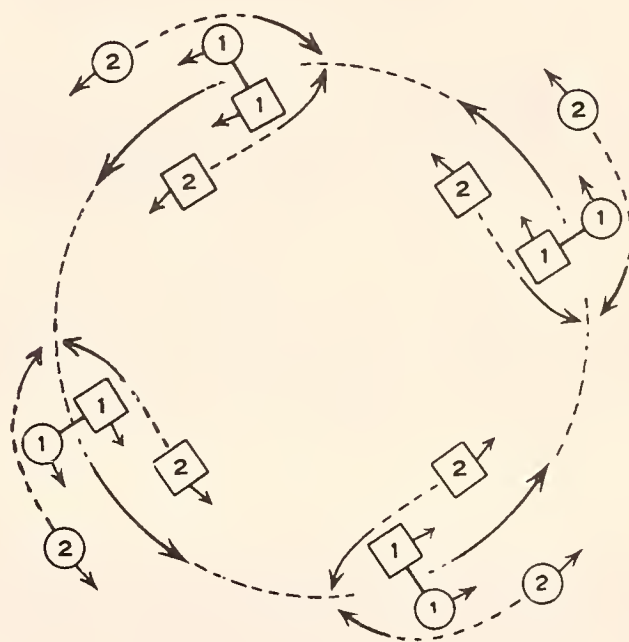


Diagram 3

**(Meas. 2-8.)** Continue **A** as described above.

**B. (Meas. 9-16.)** Dance the Mill as in **B** above.

The dance is continued in this manner. At each repetition, Couple Ones all move forward one place in the circle while Couple Twos fall back one place. In this way, each couple dances the Mill with a new couple each time the dance is repeated.

It will be noted that since the girls begin the Mill with the left feet as well as the men, they would be out of step at the finish for beginning **A**. Therefore, instead of the final Hop Step at the close of the Mill, each girl steps onto her right foot and then immediately onto her left foot thus leaving the right foot free to begin **A** with the outside foot.



## REINLENDAR\*

(Norwegian)

*Allegro* ♩ = 96

**A**

1 2 3 4

5 6 7 8

**B**

9 10 11 12

13 14 15 16

\*Acknowledgements to Klara Semb.

The music consists of two strains, **A** and **B**, of eight measures each, which correspond to the two parts of each figure of the dance. In fitting the steps to the music, each measure may be counted thus: "One, Two, Three, Four."

## THE STEPS

Two steps used are used alternately throughout the dance, the ordinary Hop Step, as described for Feiar, and one which for convenience will here be

referred to as the "Reinlendar Step." The following description of the Reinlendar step is for the man.

**Reinlendar Step. (Meas. 1.)** Step forward with the left foot (**One**), bring the right foot up to it (**Two**), step forward with the left foot (**Three**), bring the right foot up to it and touch the right heel to the floor (**Four**).

**(Meas. 2.)** Beginning with the right foot and stepping backward, execute the same step backward.



The step for the girl is the same as for the man except that she begins with right foot when going forward and with the left foot when going backward.

### FORMATION

This is a couple dance. Any number of couples form one behind the other in a circle, all facing in the direction opposite to the hands of the clock. Partners stand side by side, the girl on the right of the man, with inside hands joined and outside hands on hips with thumbs to the front.

### THE DANCE

#### I.

**A. (Meas. 1-2.)** Beginning with outside feet, all dance forward and back with the Reinlendar step.

**(Meas. 3-4.)** Beginning with outside feet dance forward with four hop steps.

**(Meas. 5-8.)** Repeat the same.

**B. (Meas. 9-10.)** Still side by side, partners take ordinary dancing position and, beginning with outside feet, dance forward and back with the Reinlendar step.

**(Meas. 11-12.)** Still in ordinary dancing position, but now facing each other, they swing twice around in place with four hop steps, turning in the direction of the hands of the clock.

(The ordinary dancing position is as follows: The man places his right arm around the girl's waist and holds her right hand in his left. She places her left hand on his right shoulder.)

**(Meas. 13-16.)** Repeat the same.

#### II.

**A. (Meas. 1-2.)** Partners join inside hands, place outside hands on hips and, beginning with outside feet, dance forward and back with the Reinlendar step.

**(Meas. 3-4.)** Partners raise their joined hands high, the girl holding lightly to one finger of her partner which he turns downward. In this position, the man dances forward with four hop steps while the girl with four hop steps, turns twice around under their raised hands (turning inward toward the man, i.e., in the direction opposite to the hands of the clock). [Fig. 1.]



Figure 1



(Meas. 5-8.) Repeat the same.

**B. (Meas. 9-10.)** Partners dance the Reinlendar step forward and back in the usual manner, with inside hands joined and outside hands on hips.

(Meas. 11-12.) The man faces toward his partner, with both hands on hips, and dances four hop steps in place. At the same time, the girl, with hands on hips, turns twice around in place with four hop steps (turning away from the man, i.e., in the direction of the hands of the clock).

(Meas. 13-16.) Repeat the same but finish with partners facing each other instead of side by side.

### III.

**A. (Meas. 1-2.)** Partners turn right shoulder to right shoulder, take crossed arm grasp, and beginning with left feet, dance forward with three short hop steps swinging each other half around in the direction of the hands of the clock. Then instead of a fourth hop step, each, keeping the weight on the left foot, places the right foot forward with the heel touching the floor and leaning back pauses in this position. [Fig. 2.] This half turn



Figure 2

brings the man on the outside of the circle and the girl on the inside. (The crossed arm grasp is illustrated in Figure 2.)

(Meas. 3-4.) Beginning with right feet, they dance backward with three short hop steps, swing-

ing half around in the opposite direction. Then, instead of a fourth hop step, each, keeping the weight on the right foot, places the left foot forward with the heel touching the floor and, leaning back, pauses in this position.

(Meas. 5-8.) Repeat the same.

**B. (Meas. 9-16.)** Continue as in **A**, repeating the Figure twice more in the same manner. At the finish, partners release hands and take their original position side by side both facing in the same direction, with the girl on the right of her partner.

### IV.

**A. (Meas. 1.)** The girl places her hands on hips and the man folds his arm on his chest. Beginning with inside feet, partners dance sideward past each other and exchange places, that is, with the first half of the Reinlendar step (**One, Two, Three, Four**), the girl beginning with the left foot, dances sideward to the left passing *in front* of the man, while the man, beginning with the right foot dances sideward to the right passing *behind* the girl. [Diagram 1.]



Diagram 1

(Meas. 2.) Beginning with inside feet, partners dance sideward in the opposite direction returning to places, that is, the girl, beginning with the right foot, dances sideward to the right passing *behind* the man, while the man, beginning with the left foot, dances sideward to the left passing *in front* of the girl. [Diagram 2.]



Diagram 2

(Meas. 3-4.) Partners join inside hands and, beginning with inside feet, dance forward with four hop steps.

(Meas. 5-8.) Repeat the same.

**B. (Meas. 9-16.)** Continue as in **A**, repeating the Figure twice more in the same manner.

### V.

**A. (Meas. 1-2.)** Partners join right hands and raise them high, the girl holding very lightly to one of the man's fingers. On the first note of Meas. 1, the man steps onto his left foot with an appel (or stamp) and drops onto his right knee. While he remains in this position, the girl dances forward once around him in the direction of the hands of the clock with four hop steps. [Fig. 3.]





Figure 3

(Meas. 3-4.) Resuming their original position side by side, and joining inside hands, partners dance forward with four hop steps.

(Meas. 5-8.) Repeat the same.

B. (Meas. 9-16.) Continue as in A, repeating the Figure twice more in the same manner.

## VI.

A. (Meas. 1.) The girl places her hands on hips and the man folds his arms on his chest. Beginning with outside feet, partners dance the first half of the Reinlendar step sideward away from each other, turning slightly away from each other as they do so. [Diagram 3.]

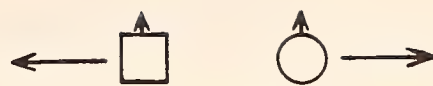


Diagram 3

(Meas. 2.) Beginning with inside feet, partners dance the second half of the Reinlendar step sideward toward each other turning toward each other as they do so. In doing this, the man starts the step with an appel on the right foot and at the same time spreads his arms sideward shoulder high with an inviting gesture.

(Meas. 3-4.) Taking ordinary dancing position, partners swing twice around with four hop steps, turning in the direction of the hands of the clock.

(Meas. 5-8.) Repeat the same.

B. (Meas. 9-16.) Continue as in A, repeating the same Figure twice more in the same manner.

## VII.

A. (Meas. 1-2.) In ordinary dancing position, but both facing in the same direction, partners dance forward and back with the Reinlendar step beginning with outside feet.

(Meas. 3.) Still in ordinary dancing position, but facing each other, partners swing around in the direction of the hands of the clock, with two hop steps, then.

(Meas. 4.) Instead of a third and fourth hop step as usual, the man lifts his partner high in the air and sets her down again in her place on his right. For this lifting, the girl stiffens her right arm downward with the closed fist pressed down in her partner's left hand. This enables the man to push her up as he lifts her from the ground with his right arm. As he lifts her, the girl gives a spring using her right hand on his shoulder to lift herself as much as possible.

(Meas. 5-8.) Repeat the same.

B. (Meas. 9-16.) Continue as in A, repeating the Figure twice more in the same manner. At the finish, the man makes the final lift of his partner as high as possible.



## NET DRAGGING (Noutan Repiänen)

(Finnish)

*Allegro moderato* ♩ = 112

The music consists of two parts, A and B, of eight measures each.

**FORMATION**

Four couples arrange themselves in a square set about six steps apart from each other, with each girl on the right of her partner. Then partners face each other and join both hands.

**THE DANCE**

**A. (Meas. 1-2.)** With four Galop steps side-ward, the head couples, Couple One and Couple Three, cross over to each other's places the men passing back to back. [Diagram 1.] The Galop step is as follows: move one foot straight to the side, then bring the other foot up beside it, and continue in this manner. This is done with a springy movement and briskly so that two such steps are made to a measure.

**(Meas. 3-4.)** The side couples, Couple Two and Couple Four, cross over to each other's places in the same manner.

**(Meas. 5-6.)** With four Galop steps the head couples cross over, the men passing each other back to back, returning to original positions.

**(Meas. 7-8.)** The side couple return to places

in the same manner. The people call this dancing "with long rope."

**B. (Meas. 9-12.)** Partners release hands and each man joins both hands with the girl on his left and, with eight walking steps, swings her once around in place in the direction of the hands of the clock.

**(Meas. 13-16.)** Then each man returns to his own partner and swings her around in place turning in the opposite direction.

The dance is repeated from the beginning and continued in this manner.

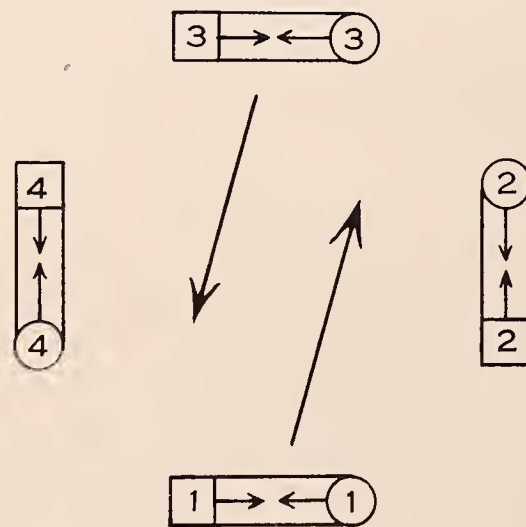


Diagram 1



# THE CRESTED HEN (Den toppede Høne)

(Danish)

*Moderato* ♩ = 76

The music consists of two parts, A and B, each of eight measures, repeated.

In fitting the steps to the music, count each measure thus: "One, two."

The step used throughout the dance is what the Danish people call the "skip" step, which is simply this: (First measure) step forward on the left foot (one) and hop on the left foot (two); (second measure) step forward on the right foot (one), hop on the right foot (two), and so on.

## FORMATION

The dance is done by one man with two partners, one on either side of him [Fig. 1].

## THE DANCE

### I.

A. (Meas. 1-8.) The dancers join hands and with a vigorous stamp on the first note dance around in a circle to the left, beginning with the left foot, with the step already described. The dancers all lean their

weight outward and swing vigorously around the circle [Fig. 1].



Fig. 1

A. (Meas. 1-8, repeated.) Jump up so as to come down with a stamp on both feet on the first count



Fig. 2



Fig. 4

[Fig. 2] and repeat the same, moving around in the opposite direction.

## II.

The two girls release hands, putting the free hand on the hip (the man does not at any time release his partner's hands), and, all keeping up the same step, continue the dance as follows:

(Meas. 3-4.) The man now follows her through the same arch, turning in under his own arm.

(Meas. 5-6.) The left girl now bends her head and dances through the arch formed by the raised joined hands of the other two [Fig. 4].

(Meas. 7-8.) The man follows under his own arm as before [Fig. 5].



Fig. 3



Fig. 5

B. (Meas. 1-2.) The right girl bends her head and dances through the arch formed by the raised joined hands of the other two [Fig. 3].

B. (Meas. 1-8, repeated.) Repeat II.  
Repeat the whole as many times as desired.



## FOUR DANCE (Firetur)

(Danish)

*Allegro* ♩ = 100

The musical score is for a piece titled 'FOUR DANCE (Firetur)' in Danish. It is in 2/4 time, key of D major (two sharps), and marked 'Allegro' with a tempo of 100 beats per minute. The score is divided into two parts, A and B, each consisting of eight measures. Part A is marked 'mf' and includes measures 1 through 5. Part B includes measures 6 through 8. The score is written for piano with treble and bass staves. The piece ends with 'D.C.' (Da Capo).

The music consists of two parts, A and B, of eight measures each, and is played twice through as written for each figure. In fitting the steps to the music the measures should be counted thus: "One, and, two, and."

## FORMATION

The dance is done by two couples, who form a small square. In each couple, the man stands on the left, the girl on the right, and they face each other.

## THE DANCE

## I. "Circle"

**A.** (Meas. 1-4.) The four dancers join hands, and, beginning with the stamp on the left foot, all dance around in a circle from right to left. The step used is the same as described in Seven Jumps during A and B on page 67.

**(Meas. 5-8.)** Stamp on both feet on the first note,

repeat the same, moving around the circle in the opposite direction.

## "Side" Step and "Jig"

**B.** (Meas. 1.) The dancers release hands and place them on hips, partners facing each other. The men slide sidewise with the left foot (one), bring the right foot to the left (and), slide again to the left (two), pause (and).

(Meas. 2.) Place the right foot behind the left (one), hop on it (and), place the left foot behind the right (two), hop on it (and).

(Meas. 3-4.) Continue this "jig" step in place [Fig. 1].

(Meas. 5.) Same "side" step as in meas. 1, but moving to the right, returning to original places.

(Meas. 6-8.) Same "jig" step in place as in meas. 2-4, but placing the left foot down on the first count of the sixth measure.

The girls at the same time execute the same steps,



but begin toward the right, so that partners move in the same direction. In passing each other in a "side" step, the man goes behind the girl.

### "Chain"

A. (Meas. 1-2.) The man of the first couple and girl of the second couple hook right elbows, the man of the second couple and girl of the first do the same, and with four walking steps swing once around [Fig. 2].

(Meas. 3-6.) All release arms and hook left elbows with their own partners, and with eight walking steps swing twice around.

(Meas. 7-8.) Same as 1-2. Finish in original positions.

### "Totrin"

B. (Meas. 1-8.) Each man takes his partner by the waist and she places her hands on his shoulders and, making two walking steps to a measure (keeping the knees straight and feet apart), the couples swing vigorously around to the right and at the same time move around after each other in a circle from left to right, finishing in original position [Fig. 3].

## II. "One Hand Mill"

A. (Meas. 1-4.) All four dancers join right hands across to opposite corner and, beginning with the left



Fig. 1

foot, dance around in a circle from right to left with the same step as in the first four measures of I [Fig. 4].

(Meas. 5-8.) Change to left hands joined across and repeat the same, moving around the circle in the opposite direction.

Now repeat the "side" step and "jig," "chain," and "Totrin" exactly as in I.

## III. "Two Hand Mill"

A. (Meas. 1-4.) All four dancers, facing inward toward the centre of the square, join both hands with opposite corners, with arms interlaced, and, beginning with the left foot, dance around in a circle with the same step as described at the beginning of I [Fig. 5].

(Meas. 5-8.) Repeat, moving around in a circle in the opposite direction.

Now repeat "side" step and "jig," "chain" and "Totrin" as before.



Fig. 2



Fig. 3





Fig. 4

#### IV. "Goose Step"

A. (Meas. 1-4.) All four dancers place hands on hips, and, facing to the left, walk around the circle in single file, making two steps to each measure.

(Meas. 5-8.) With a jump, all face about to the left, coming down with a stamp on both feet on the first count, and repeat the same, moving around the circle in the opposite direction. Repeat "side" step and "jig," "chain" and "Totrin" as before.

#### V. "Yoke"

A. (Meas. 1-4.) Men join both hands and lift arms. Girls, joining hands, bend forward and go in under the men's arms, place hands on the men's shoulders and, beginning with the left foot, all dance



Fig. 6

around the circle from right to left with the same step as described in I [Fig. 6].

(Meas. 5-8.) Repeat, moving around the circle in the opposite direction.

Repeat "side" step, "chain" and "Totrin" as before, and on the last measure of the "Totrin" the men jump their partners high in the air [Fig. 7].

#### VI.

A. (Meas. 1-8.) The four dancers, with hands joined, dance around in a circle from right to left, and from left to right, as in I.

Begin the first movement of each figure with a stamp on the first count of meas. 1, and in reversing jump up so as to come down with a stamp on both feet on the first count of meas. 5.



Fig. 5



Fig. 7



## THREE MEN'S REEL (Tre Mands Reel)

(Danish)

*Allegro* ♩ = 100

The music consists of two parts, A of eight measures, and B of eight measures, repeated.

In fitting the steps to the music each measure should be counted thus: "One, and, two, and."

The dance is danced by one man and two girls.

## THE DANCE

## I.

(Meas. 1-8.) With hands joined in a circle [Fig. 1], dance around to the left with "buzz" steps.

At the end of Meas. 8 the dancers finish, standing side by side, about five feet apart, with hands on hips, the man in the centre. The "buzz" step is as follows: place the right foot forward toward the centre of the circle, with the weight on it (**one**); step sidewise with the left foot, bearing the weight slightly on it (**and**); move the right foot slightly toward the left, still keeping it toward the centre of the circle, bearing the weight on it (**two**); step sidewise with the left foot, bearing the weight slightly on it (**and**).





Fig. 1

## II.

**B. (Meas. 1-7.)** The man and the right-hand girl face each other and dance the "reel" step [Fig. 2]. [The "reel" step is taken as follows: place the right foot on the floor immediately behind the left, at the same time raising the left (one); hop on the right foot, at the same time shifting it forward a little; as this is being done, raise the left foot slightly outward and move it around behind the right (and); put down the left foot immediately behind the right, at the same time raising the right (one); hop on the left, at the same time shifting it forward a little; as this is being done, raise the right foot slightly outward and move it around behind the left (and), and so on.]

**(Meas. 8.)** The man stamps three times in place, as follows: right foot (one); left foot (and); right foot (two); pause (and).



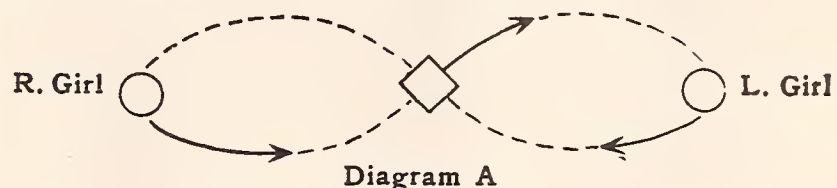
Fig. 2

**B. (Meas. 1-7.)** The man now faces the left-hand girl, and dances reel steps with her, as described.

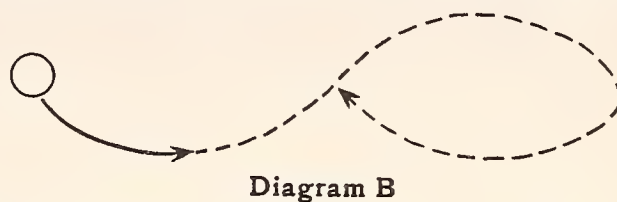
**(Meas. 8.)** The man stamps three times as before.

## III.

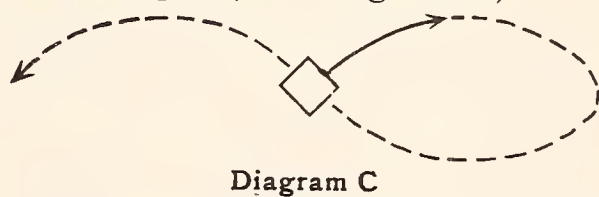
**A. (Meas. 1-8.)** With walking steps (two to a measure) the dancers execute a "chain," moving in the directions indicated in Diagram A:



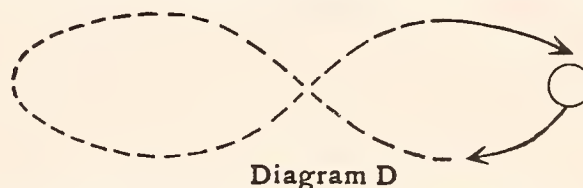
During the chain, the part of each dancer is as follows: The "right girl" gives left hand to the "left girl," right hand to the man, right hand to the "left girl," and finishes in the centre (see Diagram B):



The man gives right hand to "left girl," right hand to "right girl," left hand to "left girl," and finishes on the right (see Diagram C):



The "left girl" gives right hand to the man, left hand to the "right girl," left hand to the man, right hand to the "right girl," and finishes in the position on the left from which she started (see Diagram D):



At the end of the figure, the "right girl" stands in the centre, with the "left girl" on her left and the man on her right.

## IV.

**B. (Meas. 1-7.)** The "right girl," who is now in the centre, and the "left girl" face each other and dance the reel steps as described [Fig. 3].

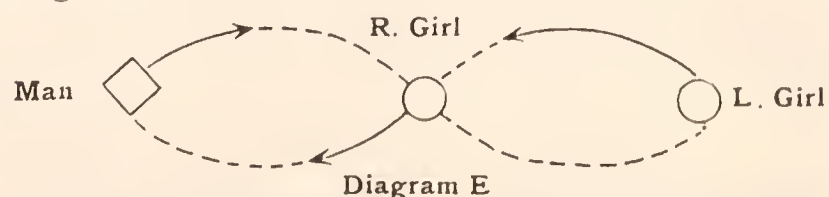
**(Meas. 8.)** The "right girl" stamps three times.

**B. (Meas. 1-7.)** The "right girl" turns and faces the man, and dances the "reel" steps with him.

**(Meas. 8.)** The "right girl" stamps three times.

## V.

The dancers again execute a chain, but this time moving in the opposite direction, as indicated in Diagram E:



During this chain, the part of each dancer is as follows:





Fig. 3

The man gives right hand to "right girl," left hand to "left girl," left hand to "right girl," right hand to "left girl," and finishes on the right in the position from which he began the chain (see Diagram F) :

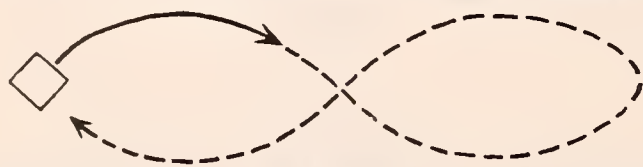
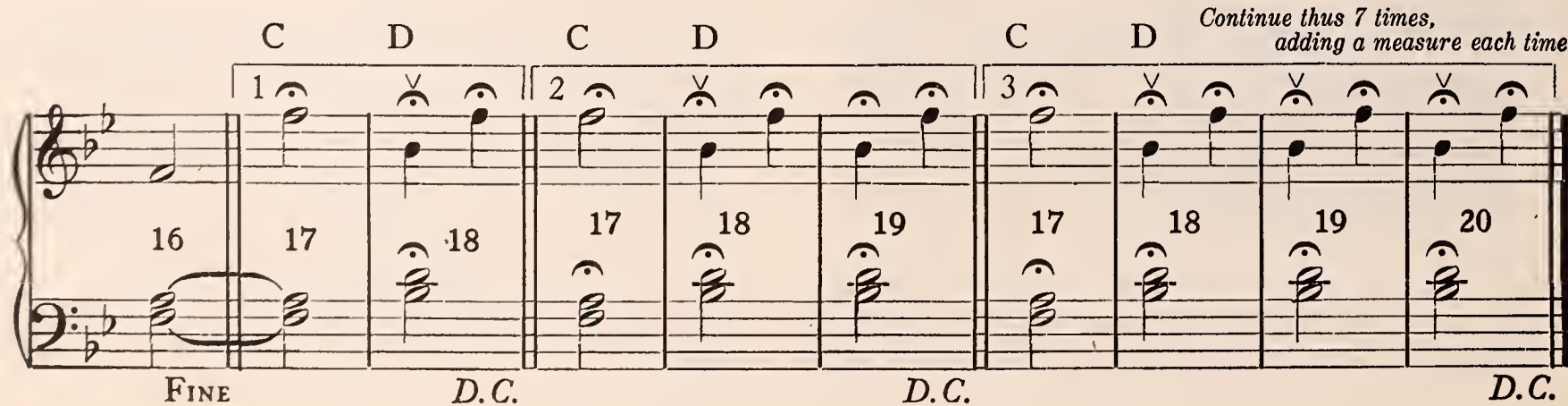


Diagram F

*Allegro moderato* ♩ = 90

## SEVEN JUMPS (Syvspring)

(Danish)



The "right girl" gives right hand to the man, right hand to the "left girl," left hand to the man, and finishes on the left (see Diagram G) :



Diagram G

The "left girl" gives left hand to the man, right hand to the "right girl," right hand to the man, and finishes in the centre (see Diagram H) :



Diagram H

Figure ends with "left girl" in centre, having "right girl" on her left and the man on her right.

## VI.

B. (Meas. 1-7.) The "left girl" and the "right girl" face each other, and dance the "reel" steps.

(Meas. 8.) The "left girl" stamps three times.

B. (Meas. 1-7.) The "left girl" turns, faces the man and dances the "reel" steps with him.

(Meas. 8.) The "left girl" stamps three times.

## VII.

A. (Meas. 1-8.) The same as I.



## SEVEN JUMPS (Syvspring)

(Danish)

This dance is usually considered a dance for two men, but sometimes it is danced by a man and a girl, or by a number of couples in a circle. In any case



Fig. 1

the steps and movements are the same as described here. The music consists of two strains, A and B, of eight measures each, with two additional measures, C and D, at the end of B. Each measure of A and B should be counted thus: "One, and, two, and."

## THE DANCE

## I. "First Jump"

A. (Meas. 1-8.) The dancers join hands and



Fig. 2

swing around to the left [Fig. 1]. The step used is as follows: (meas. 1) step on the left foot (one), hop on it (two); (meas. 2) step on the right foot (one), hop on it (two).

B. (Meas. 9-16.) Jump up high from the ground so as to come down with a stamp on both feet on the first count and repeat the same, moving around in the opposite direction.

C. Release hands, place them on hips and raise the right foot from the ground, bending the knee at a right angle [Fig. 2].

D. On the first note of the measure stamp the right foot. On the second note of the measure stand motionless, but ready to spring into action again at the pleasure of the musician, who retards on this last note and keeps the waiting dancers in alert suspense [Fig. 3].



Fig. 3

## II. "Second Jump"

A and B. Same as in I.

C. Raise the right knee as before.

D. On the first note of the measure stamp the right foot. On the second note of the measure raise the left knee.

D, repeated. On the first note of the measure stamp the left foot. On the second note stand motionless as before while the note is held.

## III. "Third Jump"

A and B. As before.

C. Raise the right knee.



D. On the first note stamp the right foot. On the second note raise the left knee.

D, repeated. On the first note stamp the left foot. On the second note pause.

D, repeated. On the first note kneel on the right knee. On the second note pause in that position while the note is held [Fig. 4].



Fig. 4

#### IV. "Fourth Jump"

A and B. As before.

C. As before.

D. Stamp the right foot as before.

D, repeated. Stamp the left foot as before.

D, repeated. On the first note kneel on the right knee. On the second note pause in that position.

D, repeated. On the first note put down the right knee also, so as to be kneeling on both knees. On the second note pause in that position [Fig. 5].



Fig. 5

#### V. "Fifth Jump"

A and B. As before.

C. As before.

D. Stamp the right foot as before.

D, repeated. Stamp the left foot.

D, repeated. Kneel on the right knee.

D, repeated. Kneel on both knees.

D, repeated. On the first note place the right elbow on the floor [Fig. 6], with the cheek resting in



Fig. 6

the right palm. On the second note pause in that position.

#### VI. "Sixth Jump"

A and B. As before.

C. As before.

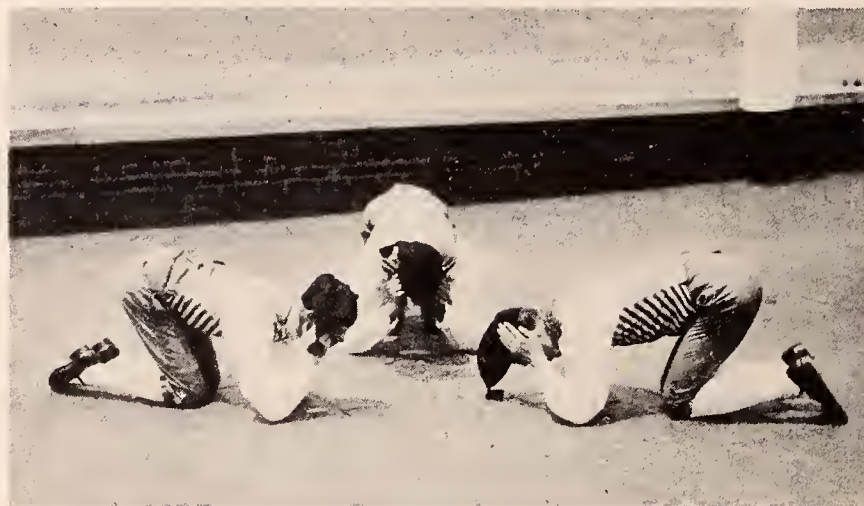


Fig. 7

D. Stamp the right foot.

D, repeated. Stamp the left foot.

D, repeated. Kneel on the right knee.

D, repeated. Kneel on both knees.

D, repeated. On the first note place the right elbow on the floor with the cheek resting in the right palm. On the second note pause in that position.

D, repeated. On the first note place the left elbow also on the floor with the chin supported by the palms of both hands [Fig. 7]. On the second note pause.

#### VII. "Seventh Jump"

A and B. As before.

C. As before.

D. Stamp the right foot.

D, repeated. Stamp the left foot.



**D, repeated.** Kneel on the right knee.

**D, repeated.** Kneel on both knees.

**D, repeated.** Place the right elbow on the floor.

**D, repeated.** Place the left elbow also on the floor.

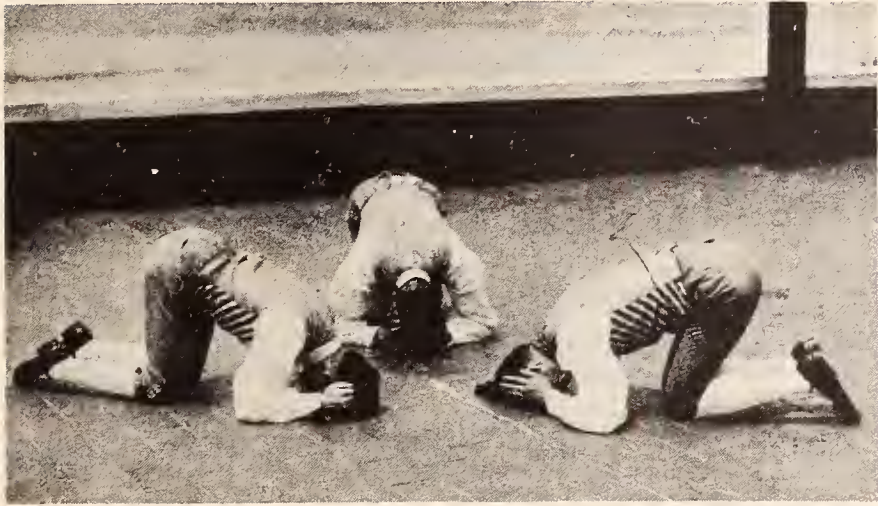


Fig. 8

**D, repeated.** On the first note, with the chin still resting in the palms of both hands, bend down and touch the forehead to the floor [Fig. 8]. On the second note pause in that position. (In Denmark,

when two men are dancing this, sometimes only one puts his forehead to the floor and the other turns a somersault over him.)

**A and B.** As before.

This may be considered the finish of the dance, but to complete the full dance it should be continued from this point as before, with the difference that in each following figure the last movement or "jump" is omitted, reversing the order in which they were added during the first part of the dance, namely:

#### VIII.

Same as VI.

#### IX.

Same as V.

And so on until the dance ends with a simple swing around during A and B as at first.

All during the dance, when the dancers swing around they lean away from each other and swing very vigorously, and during the pause on the last note of D they remain motionless, but tense and alert, so that at the beginning of A in the next figure they are ready to spring quickly into the swing.

## SEVEN JUMPS (Sieben Sprünge)

(German Version)

*Allegro* ♩ = 96

Can you dance the "Sev - en Jumps," Tell me, can you do so?

*mf* 1 2 3 4

The first system of the musical score is in 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has four measures of music with the lyrics "Can you dance the 'Sev - en Jumps,' Tell me, can you do so?". The piano accompaniment also has four measures, with dynamics markings *mf* and crescendo/decrescendo hairpins. The measures are numbered 1 through 4.

Love - ly maid - en tar - ry here, *f* And I'll make it ver - y clear; I'll dance it. .... \*

*f* 5 6 7 8 9

The second system of the musical score continues the vocal and piano parts. The vocal line has five measures with the lyrics "Love - ly maid - en tar - ry here, *f* And I'll make it ver - y clear; I'll dance it. .... \*". The piano accompaniment has five measures, with dynamics markings *f* and crescendo/decrescendo hairpins. The measures are numbered 5 through 9.

\* Repeat last three notes in manner of Danish version.

Seven Jumps is danced in Belgium, Holland and Germany as well as in Denmark in an almost identical manner, but to different music and with an accompanying song. A German version is as follows: The music is in one single strain of eight measures with a ninth measure in which the "jump" is made. The last note of the eighth measure corresponds to measure C and the ninth measure to measure D of the music of the Danish version.

The step used in dancing around is usually a short, lively running step (four to a measure), but often the hopping step (two to a measure, as described in the Danish version) is used.

## FORMATION

The dancers join hands in a large single circle, each man on the left of his partner.



## COME, LET US BE JOYFUL (Freut euch des Lebens)

(German)

*Allegro* ♩. = 96  
A

NÄGELI (1793)

*f* Come, let us be joy - ful, While life is bright and gay; Gath - er its ros - es

Measures 1-6 of section A. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measures 1-6 are numbered 1 through 6.

B

Ere they fade a - way. We're al - ways making our lives so blue, We look for thorns, and

Measures 7-10 of section B. The piano accompaniment continues with similar patterns. Measures 7-10 are numbered 7 through 10.

find them, too, And leave the vio - lets quite un - seen That on our way do grow.

Measures 11-14 of section B. The piano accompaniment continues with similar patterns. Measures 11-14 are numbered 11 through 14.

The musical score is written in 6/8 time. The top staff is a vocal line with lyrics: "f Come, let us be joy - ful, While life is bright and gay ; Gath - er its ros - es". The bottom staff is a piano accompaniment with measures numbered 1 through 8. Measure 8 ends with the word "FINE".

## COME, LET US BE JOYFUL (Freut euch des Lebens)

(German)

The music consists of two parts, A and B, of eight measures each.

### FORMATION

Two rows of three dancers stand opposite to and facing each other. Each row consists of a man in the middle with a girl on either side of him. The two rows are about six short steps apart. The men join hands with their partners, who put the outside hand on the hip. Sets of this sort are formed in a large circle around the room, and the dance is made progressive.

### THE DANCE

#### I.

**A. (Meas. 1-2.)** The two lines advance toward each other with three walking steps (beginning with the right foot) and on the last count of Meas. 2 the men make an ordinary bow with feet together, and the girls make a peasant's "bobbing courtesy" (touch the left toe behind the right foot and bend both knees).

**(Meas. 3-4.)** The lines walk three steps backward to place and bring the feet together on the last count of Meas. 4.

**(Meas. 5-8.)** Advance and retire again.

#### II.

**B. (Meas. 1.)** Each man hooks right elbow with right-hand girl and swings her once around with four skipping steps.

**(Meas. 2.)** Releasing her, he hooks left elbow with the left-hand girl and swings her with four skipping steps in the same manner.

**(Meas. 3.)** He hooks right elbow with the right-hand girl and swings her again.

**(Meas. 4-8.)** He hooks left elbow with the left-hand girl and swings her again, and at the end they finish in the two original lines with hands joined.

#### III.

**A. (Meas. 1-4.)** Both lines advance and retire as at first.

**(Meas. 5-6.)** Both lines advance again, and bow and courtesy as before.

**(Meas. 7-8.)** Each three release hands and with four very short steps pass through the opposite three (each dancer passing his opposite, right shoulder to right shoulder), and thus meet a new three, with whom they repeat the dance. At each repetition they progress in this manner and dance with a new three.

Note. When only one set of two threes is dancing, the last eight measures are danced as follows:

**A. (Meas. 1-2.)** Both lines advance and bow as at first.

**(Meas. 3-4.)** The two men quickly exchange places, and, joining hands with new partners, the two lines retire.

**(Meas. 5-8.)** The men keep their new places and both lines advance and retire again.



## BROOM DANCE (Besentanz)

(German Singing Game)

*Allegro*  
A  $\text{♩} = 96$ 

One, two, three, four, five, six, seven, Where's my part - ner? Nine, ten, eleven.

*mf* 1 2 3 4

In Ber - lin, in Stet - tin, *f* That's the place to find her in.

5 6 7 8

*B con spirito*

Tra la la la, Tra la la la la, Tra la la la, Tra la la la la,

*mf* 1 2 3 4

Tra la la, Tra la la, Tra la la la, Tra la la la la.

*f* 5 6 7 8 *poco rit.*

D.C.

# BROOM DANCE (Besentanz)

(German Singing Game)

The music consists of two parts, A and B, of eight measures each, to which the words are as follows:

## A.

One, two, three, four, five, six, seven,  
Where's my partner? Nine, ten, eleven.  
In Berlin, in Stettin,  
That's the place to find her in.

## B.

Tra la la la, Tra la la la la,  
Tra la la la, Tra la la la la,  
Tra la la, Tra la la,  
Tra la la la, Tra la la la la.

## FORMATION

An equal number of men and girls stand in two parallel rows facing each other, the girls in one row, the men in the other. An extra man stands alone between the two rows with a broom in his hands.

## THE DANCE

### I.

**A. (Meas. 1-2.)** Each row, with hands joined, advance toward the opposite row with four walking steps.

**(Meas. 3-4.)** With four walking steps they retire to places.

**(Meas. 5-8.)** Advance and retire again. (During these four measures the extra man with the broom goes up and down between the lines "looking for his partner.")

### II.

**B. (Meas. 1-8.)** All the men (including the broom man, who drops the broom) quickly seek partners from the opposite row, and, taking ordinary dancing position, dance around the room with a slow polka step. The man who has now been left without a partner dances with the broom. At the end, all quickly form in two lines again, with the new broom man between them, and repeat the dance. This is done as often as desired.



# DANCES OF THE PEOPLE

75

## GO FROM ME (Gah von mi)

(German Singing Game)

*Moderato* ♩. = 56

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment is in 3/4 time, starting with a treble clef and a key signature of two flats. It begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The first measure of the piano accompaniment is marked with a dynamic of *mf*. The system concludes with a double bar line.

*mf*  
Go from me, go from me, I wish you'd be - gone. Come to me, come

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The first measure of the piano accompaniment is marked with a dynamic of *mf*. The system concludes with a double bar line.

to me, I am so a - lone. Ru - di ra la la la, Ru-di

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The first measure of the piano accompaniment is marked with a dynamic of *mf*. The system concludes with a double bar line.

ra la la la, Now I've a new part - ner, A beau - ti - ful one.

# GO FROM ME (Gah von mi)

(German Singing Game)

The music consists of a strain of sixteen measures, to which the words are as follows:

Go from me, go from me,  
I wish you'd begone.  
Come to me, come to me,  
I am so alone.

Rudi ra la la la,  
Rudi ra la la la,  
Now I've a new partner,  
A beautiful one.

This is repeated as often as desired.

## FORMATION

The dancers join hands, forming a large circle with several couples in the centre. All during the dance the large circle moves continuously around to the right, with a quiet and easy balancing step, as follows: (first meas.) step forward with the right foot, at the same time raising the left foot forward as in walking (**one**); raise the right heel (**two**); lower the right heel (**three**); (second meas.) the same with the left foot, and so on.

## THE DANCE

(Meas. 1-4.) The man of each couple in the centre waves his partner back to the outside circle, making repelling gestures with the hands. While doing this the partners are facing each other, the man dancing forward and the girl backward, away from him, with hands on hips. The step is the old hop waltz, as follows: (first meas.) step on the **right** foot (**one**); swing the left foot slightly forward (**two**); hop on the right foot (**three**); (second meas.) the same with the left foot, and continue.

(Meas. 5-8.) The man beckons to a new partner from the large circle, and dances backward while she comes forward toward him with the same hop waltz step, and her hands on her hips.

(Meas. 9-16.) Partners take regular waltz position (or the man takes his partner by the waist and she puts her hands on his shoulders), and they waltz together.

The dance is now repeated, but this time the girls wave the men away and beckon to new partners.

**The whole dance is repeated as often as desired.**



## GRANDMOTHER'S DANCE (Grossmutter will tanzen)

*Moderato* ♩ = 144

(Swiss Singing Game)

Grand-moth - er is danc - ing, Up, make way, up, make way, Grand-fath - er is with her,

*mf* 1 *grazioso* 2 3 4 5 6

CHORUS

Hi did - dle did - dle dum. Slow - ly, slow - ly, Hi did - dle, did - dle,

7 8 *p* 1 *dolce* 2 3

*Ped.* \*

Hi did - dle did - dle, Slow - ly, slow - ly, Hi did - dle did - dle dum.

4 5 6 7 8

*Ped.* \*

## GRANDMOTHER'S DANCE

### (Grossmutter will tanzen)

(Swiss Singing Game)

This is a very old Swiss song and dance. It is, however, still sung and danced at golden weddings and family celebrations. The words are:

Grandmother is dancing,  
Up, make way, up, make way,  
Grandfather is with her,  
Hi diddle diddle dum!

#### CHORUS

Slowly, slowly,  
Hi diddle diddle,  
Hi diddle diddle,  
Slowly, slowly,  
Hi diddle diddle dum.

#### THE STEPS

##### "Slow" Step

(Meas. 1.) Step forward on the right foot (one), raise the left foot a little and swing it forward and across slightly to the right. At the same time rise on the toe of the right foot (two), bring down the right heel (three).

(Meas. 2.) Repeat the same on the left foot.

##### "Waltz Balance"

(Meas. 1.) With the right foot step sidewise to the right (one), touch the left toe close to the right toe and rise on both toes (two). Let the heel sink with the weight on the right foot (three).

(Meas. 2.) Repeat the same to the left, beginning with the left foot.

##### "Waltz"

Ordinary waltz.

#### FORMATION

The dancers join hands in a large circle with several girls in the centre.

#### THE DANCE

(Meas. 1-8.) With "slow" steps the dancers who form the circle dance slowly around to the left during the entire verse and chorus.

While the verse is being sung the girls who are inside of the circle, and scattered as far apart as possible, dance with "slow" steps around to the right, keeping close to the outside ring (first four measures). On the fifth measure, as they sing "grandfather is with her," each of these inside girls gives her hand to a man in the large ring and leads him inside the circle. On the seventh measure, as they sing "hi diddle diddle dum," they make each other a deep bow (the girl holds her skirts with both hands, touches one toe behind the other foot and bends both knees, while the man makes a conventional bow).

Chorus. (Meas. 1.) The man takes his partner's left hand in his right and, facing each other, they make one "waltz balance" (he to his left, she to her right, and swinging their joined hands in the corresponding direction).

(Meas. 2.) They make one "waltz balance" to the other side.

(Meas. 3-4.) They take regular waltz position and waltz, turning as they do so.

(Meas. 5-6.) "Waltz balance" as before.

(Meas. 7-8.) Waltz as before.

At the finish of the chorus there is a short pause, during which the girls leave their partners and join the large circle.

The dance is repeated, this time with the men who were left inside choosing new partners from the outside ring as the girls did. At the end their partners are left in the centre. The same is repeated as long as desired.











